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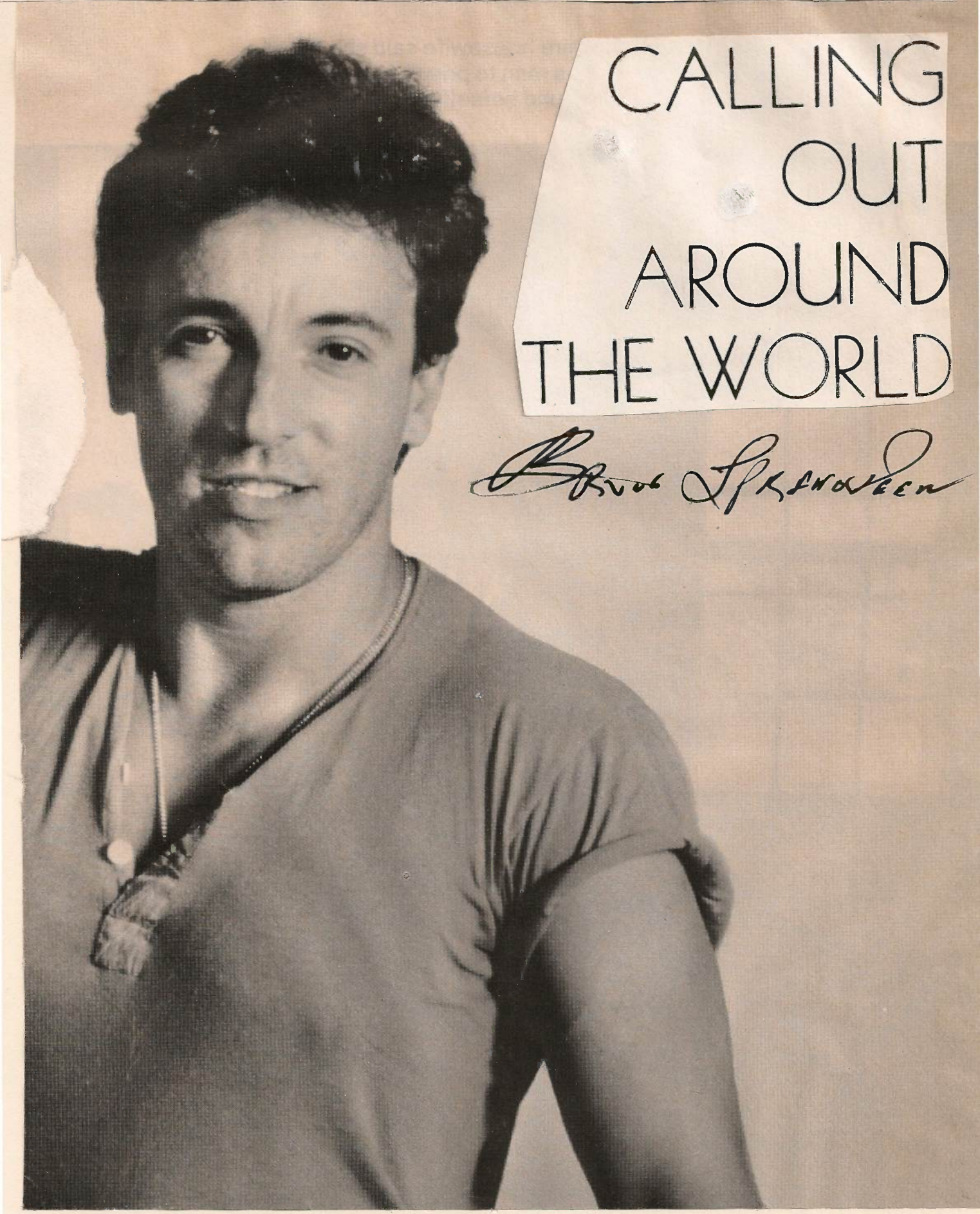

CALLING OUT AROUND THE WORLD

Bruce Springsteen

CREDIT NOTES

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Wally Watson
Tony Young

thanks to Deborah

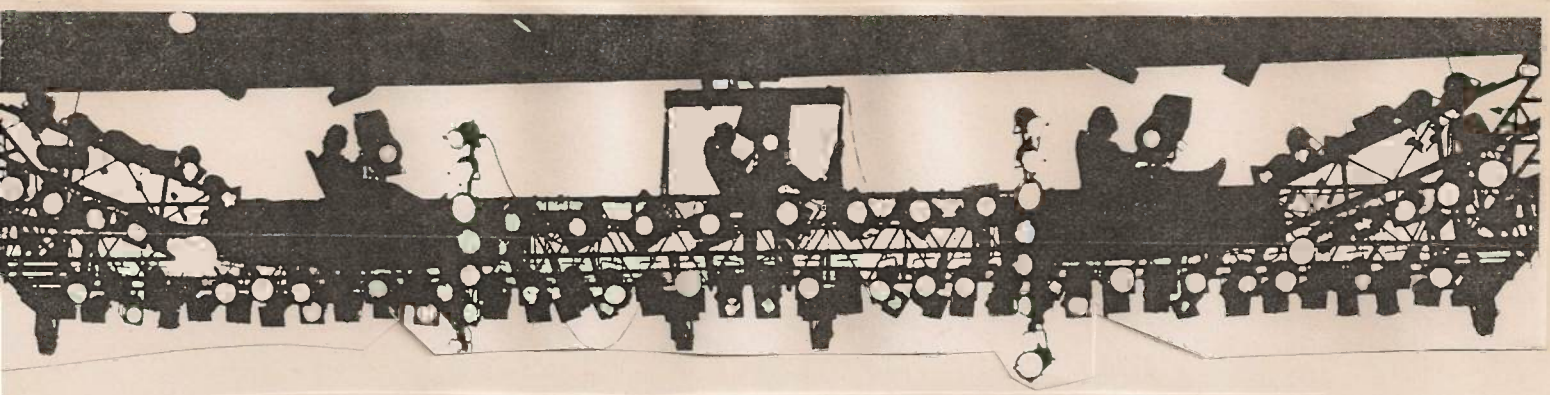
thanks to Bruce Springsteen
and the E Street Band
Little Steven
Southside Johnny & the Jukes
Beaver Brown
and their fellow musicians

thanks to CMS
for production facilities

edited and produced by
Dan French
23 Tradescant Road
London SW8 1XD, UK

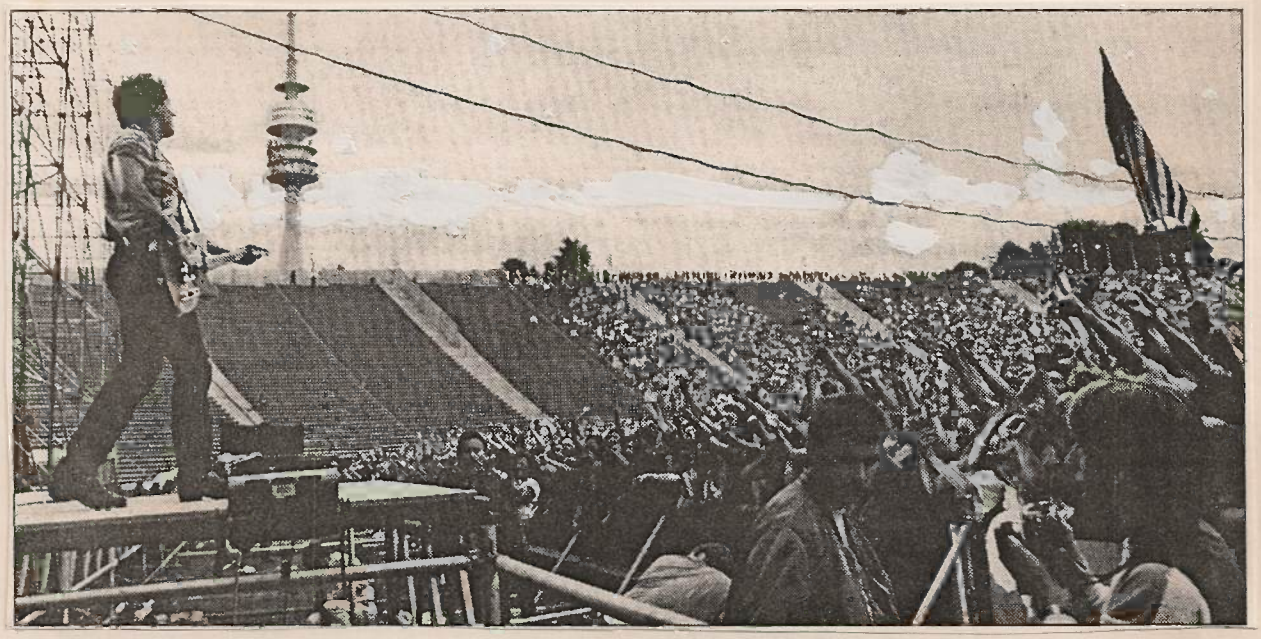
a Wild & Innocent production '86

price: 50p UK, £1.00 Europe, $4.00 USA



'The Boss' Conquers the Continent

Bruce Springsteen's European tour proves an overdue future is finally here.



RENDEZ VOUS

Spring '85 - Winter '85/'86

Bruce Springsteen and the E Street Band played their last indoor arena shows of the tour in Australia and Japan, including the smallest venue - 5,000 seats - in Kyoto.

On 22 March, Bruce and Nils joined Neil Young on stage in Sydney for 'Down By The River'. In Melbourne, at the first open-air stadium shows of the year, a string quartet were the support act!

In late May, John Sayles directed a video for 'Glory Days' at Maxwell's, Hoboken, and Miller Stadium in west New York.

On 1 June, the European tour began with the debut show in Ireland: Slane Castle, near Dublin, Eire, where Bruce sang 'When I Grow Up To Be A Man' as a solo encore. 'Shut Out The Light' was premiered for Europe at Newcastle's St James' Park on 5 June, the smallest stadium audience in Britain. 'Backstreets' was played twice only, at Rotterdam (13 June) and Milan (21 June); 'No Surrender' at St Etienne (25 June) and Paris (30 June); and 'Point Blank' only at Paris (30 June).

At all four British shows in July, Little Steven guested on the final encores, which included 'Street Fighting Man' at Wembley (6 July) and 'Rockin' All Over The World' at Leeds (7 July). 'Seeds' was premiered at Wembley (3 July); Bruce opened the 4 July show with a solo 'Independence Day'; 'Highway Patrolman' made its only European appearance on 6 July; and 'Follow That Dream' likewise on 7 July.

'Glory Days'/'Stand On It' and the video were released, also as a 12" in limited edition poster sleeve with 'Sherry Darling'/'Racing In The Street'.

Back in the USA, after rehearsals at Big Man's West on 30 July and 1 August, the band revived 'Man At The Top' and a n extended 'This Land Is Your Land' on 5 August in Washington at a reserved seating stadium, opening their final leg of the tour.

On 29 August, Bruce joined the Artists United Against Apartheid session in New York to sing on Little Steven and Arthur Baker's 'Sun City', later filmed for a video (10 October).

Six shows at the NJ Meadowlands Giants Stadium included guest appearances by Little Steven and the Miami Horns, and the live debut of 'Stand On It'. The 'Detroit Medley', dropped since Japan, returned for Meadowlands and for Pontiac, Michigan on 4 September. Bruce played on his 36th birthday, 23 September, at Denver. During the final four shows in Los Angeles, 'War' and 'Janey Don't You Lose Heart' were introduced. On the last night (2 October), encores included 'Travellin' Band' and a solo by guest guitarist Jon Landau!

In December, 'My Hometown'/'Santa Claus Is Coming To Town' (live) was released, with a live video of 'My Hometown'. A box set of the four UK 12" singles plus a 7" of 'I'm Goin' Down'/'Janey Don't You Lose Heart', with a limited edition poster, was issued.

Bruce and Willie Nelson placed full page ads in four USA papers in early December, for the campaign to stop the closure of a 3M recording tape factory in Freehold, NJ; Bruce donated 20,000 dollars to the cause.

On 19 January, Bruce and the E Street Band appeared on the bill of a benefit concert at the Stone Pony which raised 5,000 dollars for the 3M factory campaign.

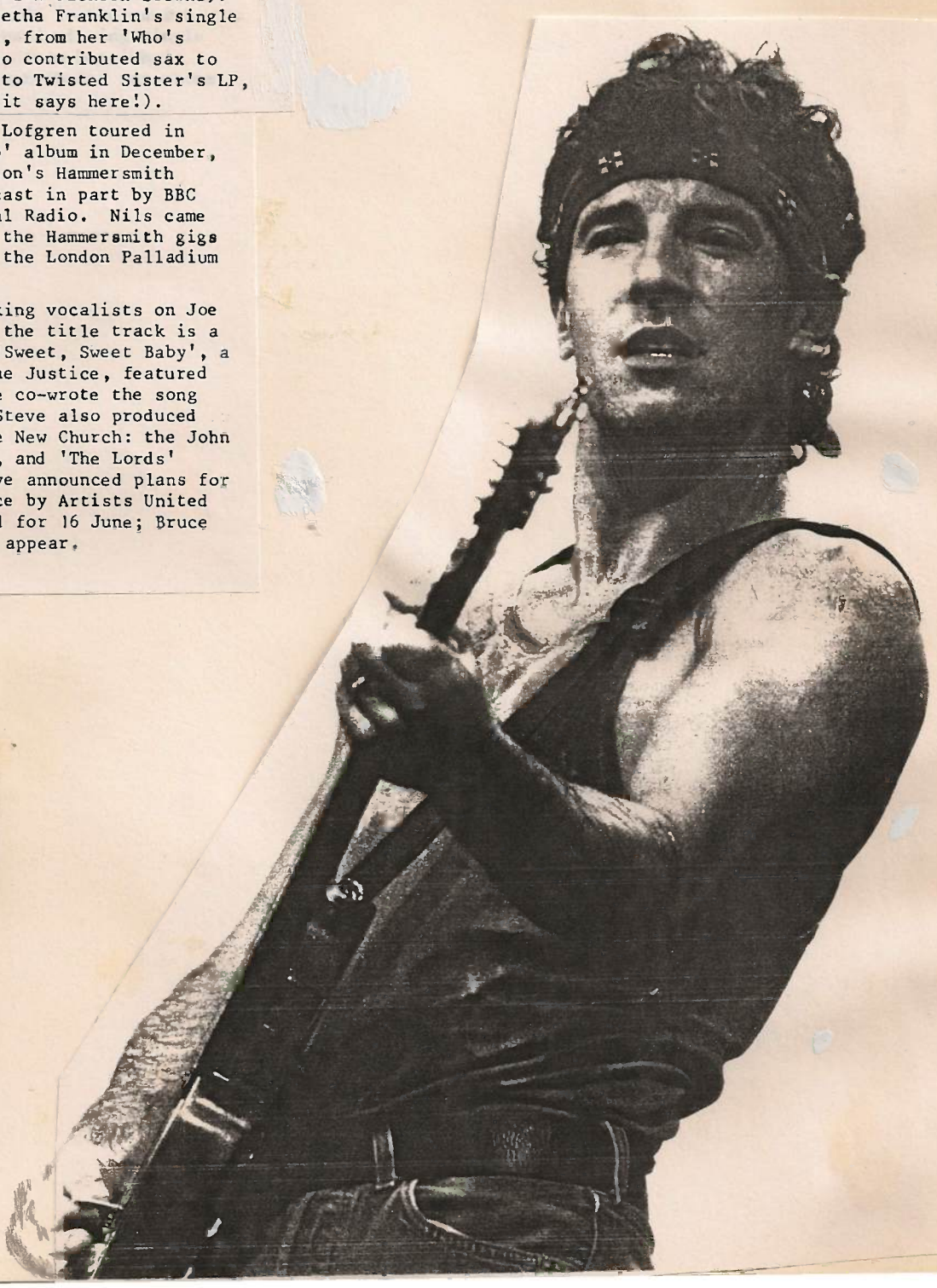
Bruce is involved with the soundtrack for Paul Schrader's movie, originally titled 'Born In The USA', which inspired Bruce to write that song in '82; Schrader has been re-inspired by Bruce to finish the screenplay. 'Light Of Day' is the tentative name, and Joan Jett is due to sing Bruce's title track.

SPRINGSTEEN REUNITES WITH LITTLE STEVEN FOR A CHORUS OF 'GLORY DAYS'

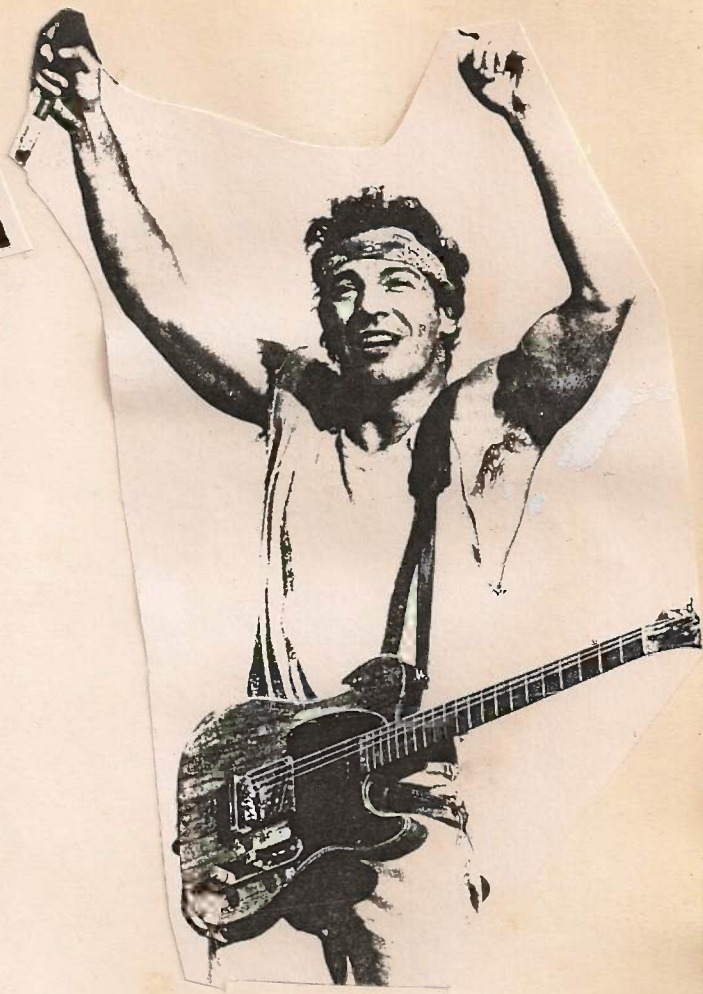
SONGS FROM THE BIG MAN: Clarence Clemons released his second solo LP, 'Hero', featuring the single 'You're A Friend Of Mine' (with Jackson Browne). CC is the saxist star of Aretha Franklin's single and video 'Freeway Of Love', from her 'Who's Zoomin' Who' album. He also contributed sax to the 'Sun City' record, and to Twisted Sister's LP, 'Be Chrool To Your Scuel' (it says here!).

SECRETS ON THE ROAD: Nils Lofgren toured in Europe to promote his 'Flip' album in December, including two shows at London's Hammersmith Odeon (12,13), later broadcast in part by BBC Radio 1 and London's Capital Radio. Nils came back to mix a live LP from the Hammersmith gigs and play a solo concert at the London Palladium on February 16.

LITTLE STEVEN is among backing vocalists on Joe Piscopo's 'New Jersey' LP; the title track is a parody of 'Born To Run'. 'Sweet, Sweet Baby', a 45 from the debut LP by Lone Justice, featured Little Steven on guitar; he co-wrote the song with singer Maria McKee. Steve also produced two tracks for Lords Of The New Church: the John Fogerty song 'Hey Tonight', and 'The Lords' Prayer'. In February, Steve announced plans for a live broadcast performance by Artists United Against Apartheid scheduled for 16 June; Bruce is among those expected to appear.



FROM THE DANCE FLOOR



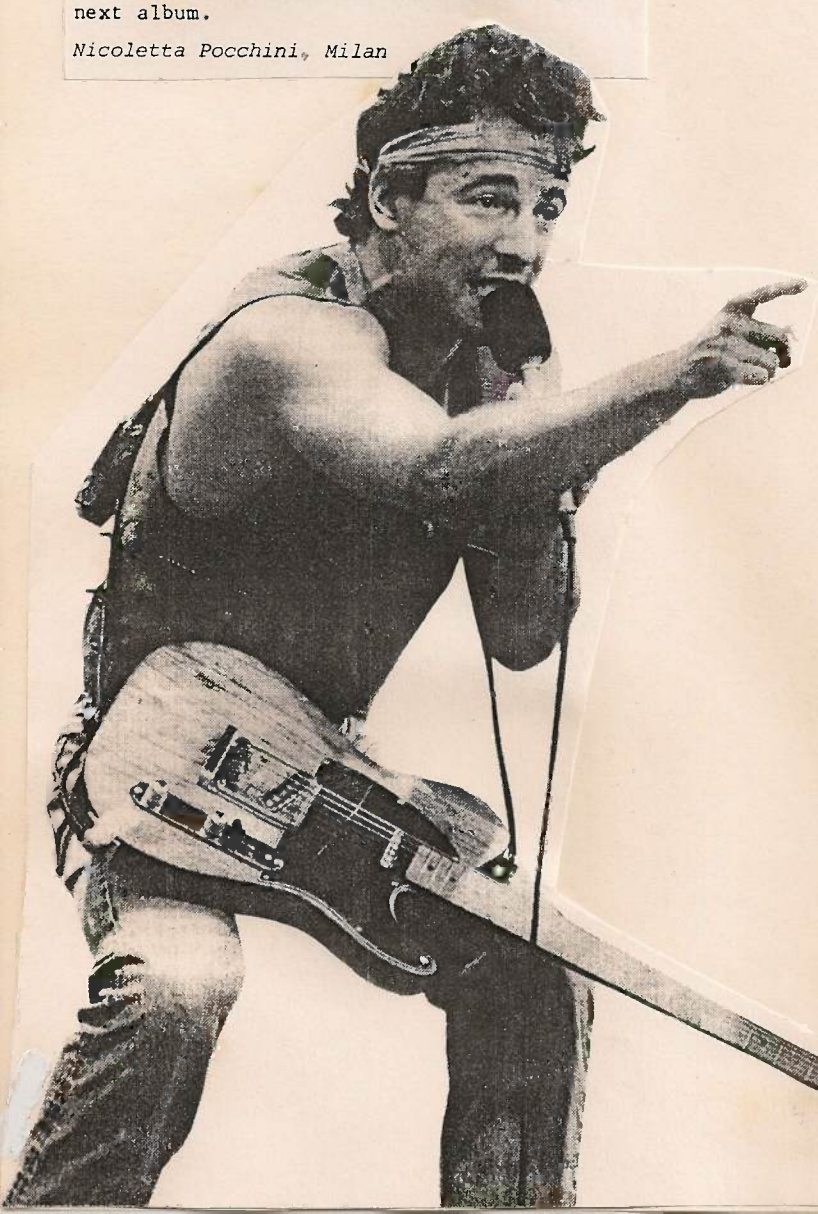
THANKS to everyone who wrote in with their comments on the tour. Please send SAEs or IRCs for replies!

I'm still recovering from Wembley - Bruce was superb, but I've still got this nagging feeling that he would have been better in an enclosed hall where the atmosphere could really have been allowed to build for songs such as 'I'm On Fire', 'My Hometown' and 'Can't Help Falling In Love.' Still, he and the E Street Band are great showmen and the memory will last until the next one - if there is a next one.

Jeremy Hucker, St Albans

Bruce stayed at designer Gianni Versace's villa by Lake Como. Versace had been contacted by Julianne through Jon Landau. Bruce went sailing on the lake, admired the villa's antique furniture and has become good friends with Versace. He asked him to prepare his new look for the cover of the next album.

Nicoletta Pocchini, Milan



There were 35,000 people in Montpellier (more Spanish and Italian than French). It was very hard to stay in the first row, I got crushed against the security barrier.
St Etienne will remain my favourite, because it was a beautiful day, because I began to meet great fans, because there were less people (20,000); but the biggest reason is that Bruce took me on stage on 'Dancing In The Dark' and that was the biggest reward I could ever get from him for my support to his music. In fact I have to write I tried to dance with him, because I was so scared, lost and confused! A few close friends and my mother and brother were in the audience also and they couldn't believe it either.

Cecile Deixonne, Grenoble

In Ireland I found the crowd to be the biggest load of drunks and idiots, throwing cans and bottles all over the place. In Frankfurt I can't say I saw much live action; thank God for the video screen, but at least I got some of the atmosphere and it wasn't too crowded. I thought Leeds was badly organised, nobody seeming to know where all the entrances were, and the situation with all the different coloured tickets not explained very well.

The shows themselves were well up to standard: Rotterdam (first night) with the lightning joining in on 'Born To Run'; the brilliant Newcastle (second night) set with 'Shut Out The Light' the highlight for me; Wembley where each show seemed to get better. I think the 6th was a classic with 'Street Fighting Man'. I was slightly disappointed at Leeds until he did 'Racing In The Street' with that great intro speech, and 'Follow That Dream' and 'Rockin' All Over The World' - superb!

Ray Glendenning, Durham

I was fourth row centre. Bruce left the stage during 'Cadillac Ranch' and wandered into the audience. He played a solo right in front of me. He had this huge grin on his face but mine was bigger. Tonight I'm front row. Awesome.

Morgan Croll, Sydney

The two I went to, the first night at Wembley and Leeds, were identical except for 'Seeds' at Wembley and 'Racing In The Street' at Leeds (?! - Ed.). Perhaps I'm too narrow-minded but I felt that the show was more geared towards the teeny-boppers who only wanted the new LP, and not the longer standing fans. They even wanted us to sit down at Leeds.

Richard Brown, Hitchin

I was worried that after all the waiting, the hype, the size of the stadiums, I would be disappointed; but I wasn't. I certainly got a lot more out of his show this time than I did at NEC in '81.

Chris Potter, Derby

I don't know why they didn't let people go and queue for tickets, as it seems a lot of people who have only just heard of Bruce are going. Or if not why, with an organisation as large as Bruce's, don't they start an official fan club so that people who are really interested have an opportunity of getting tickets first.

Ann Risk, Hornchurch

Seeing Steve and Bruce share the same mike with arms over each other's shoulders made the hairs on the back of my neck stand up.

Bruce seems to be 'this year's flavour', but I was with him ten years ago, and I'll still be there in ten years' time.

Brian Flood, Redditch

Amazing shows all - bad news though, when binoculars are an essential requirement for a concert! Tremendous to see Miami Steve turn out - his appearance caused severe and permanent damage to my vocal chords.

Extra special highlights for me were 'Can't Help Falling In Love' at Newcastle and Wembley, and best of all, the sight of 72,000 people dancing to 'Twist And 'Shout'/'Do You Love Me' at Wembley - unbelievable.

Russ Foulds, Manchester

My only reservation is what comes next? And can he emulate the last performances?

Michael Daughtry, Ossett, West Yorkshire

At Newcastle he gave £16,000 towards helping families of sacked miners. I think his heart rules his head sometimes and he'll have believed that the money will be spent on the kiddies - ten-to-one it isn't. It probably wasn't a case of him agreeing (with their cause) but he'll have felt sorry for them.

I thought his voice, the sound, everything had improved since last time. Roy's piano at the end of 'The River' was brilliant and 'Thunder Road' was superb as usual. Does he always wear one boot over his jeans and one under? Could start a new fashion!

Eileen Munn, Morpeth, Northumberland

Were the 12" singles and the £15 tickets the actions of a man in control of his career and caring for the fans? The picture discs? The shabby poster type fan mags? The articles in the dailies without anything new?

Newcastle 5/6/85, 1805. None of these things matter. He blew them all away. Deep down inside I must have known. That's why I was there. He thanked us for 'coming down to the show tonight'. He knew some of us had travelled a long way to get there. And he stood up there on his own and sang 'Can't help falling in love with you' to each and every one of us. And we all felt the same way about him.

Still suffering from post-concert euphoria.

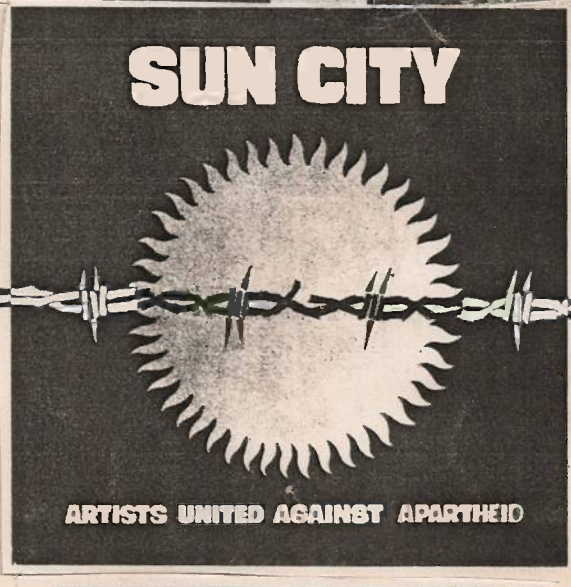
Eddie Gdula, Derby

I have run out of superlatives to use for Springsteen concerts.

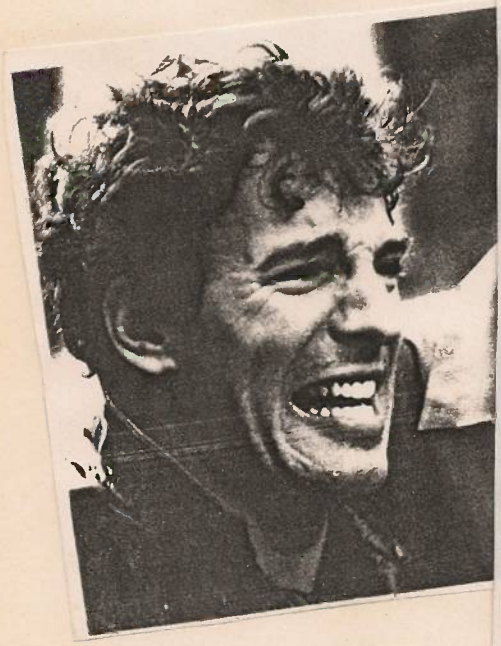
Keith Wivell, Stockton-on-Tees

SUN CITY

ARTISTS UNITED AGAINST APARTHEID



'We're stabbing our brothers and sisters in the back'



SOLIDARITY MUSIC

NO SURRENDER

We Are The World

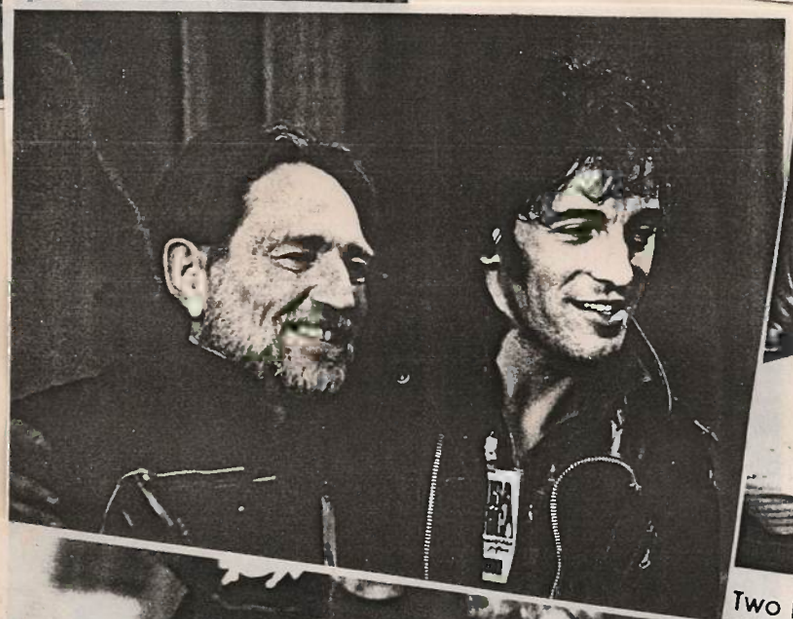
Harry Belafonte and Bruce Springsteen. *Photo by Henry Diltz.*

On Monday night, January 28, 1985, forty-five major American artists joined together to aid the suffering people of Africa. They gathered in secrecy at A&M Recording Studios in Los Angeles to record "We Are the World," a new song written by Michael Jackson and Lionel Richie.

"It's a terrible tragedy. There's all this senseless suffering in the world. Either you're tearing something down or building something up. I want to be part of the building process—holding back the flood a little bit."

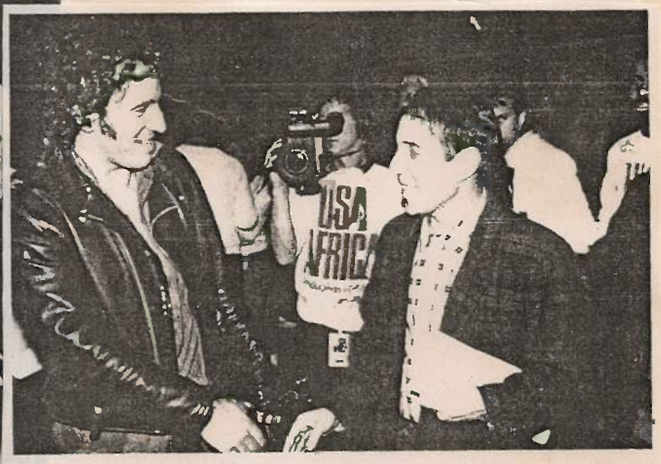
—Bruce Springsteen

United Support of Artists for Africa (USA for AFRICA) is a non-profit corporation formed to help the millions of suffering people in Africa and the United States.

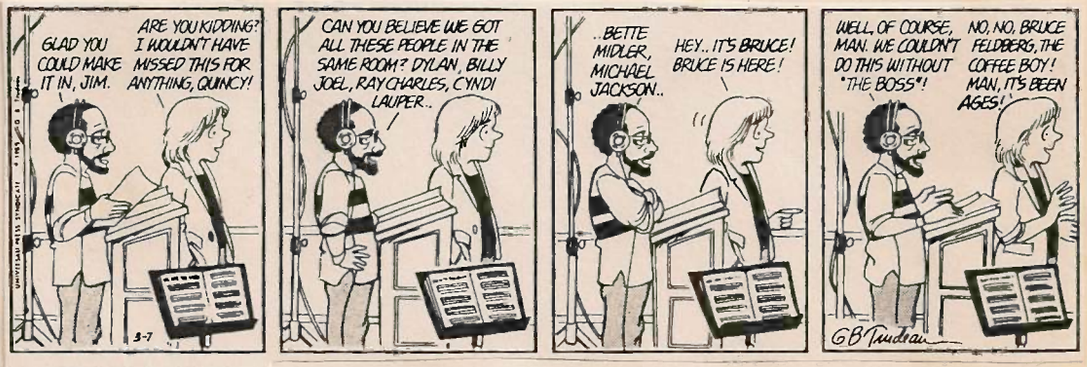


Two legends. *Photo by Sam Emerson.*

Photo by Sam Emerson.



Bruce Springsteen and Paul Simon. *Photo by Henry Diltz.*


GLAD YOU COULD MAKE IT IN, JIM.
ARE YOU KIDDING? I WOULDN'T HAVE MISSED THIS FOR ANYTHING, QUINCY!
CAN YOU BELIEVE WE GOT ALL THESE PEOPLE IN THE SAME ROOM? DYLAN, BILLY JOEL, RAY CHARLES, CYNDI LAUPER..
..BETTE MIDLER, MICHAEL JACKSON..
HEY.. IT'S BRUCE! BRUCE IS HERE!
WELL, OF COURSE, MAN. WE COULDN'T DO THIS WITHOUT "THE BOSS"!
NO, NO, BRUCE FELDBERG, THE COFFEE BOY! MAN, IT'S BEEN AGES!
GB Trudeau

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COVER ME

BORN IN THE USA: THE MAGAZINE COVERS: JUNE 1984 - DECEMBER 1985

by CHRIS HUNT, DAVE PERCIVAL, VERA DEHNKE and DAN FRENCH

1984

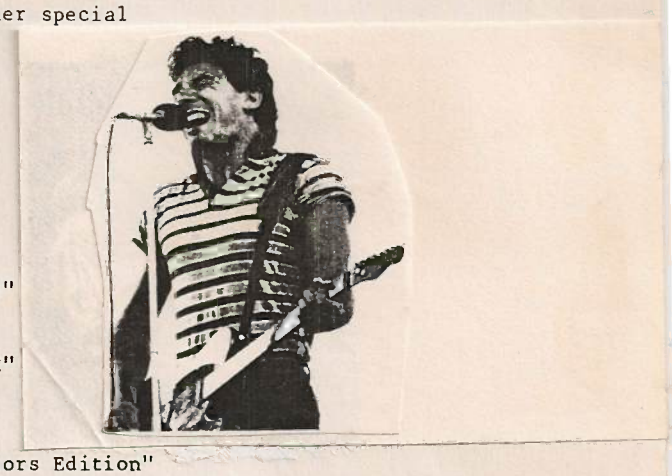
MAY	CIAO 2001 (Italy) "Arriva Bruce Springsteen"
JUNE	ROCKSTAR (Italy) "Bruce"
JUNE	AQUARIAN (USA) "Asses To Asses" by Lydia De Fretos & Rich Lee
JUNE	TOWER NEWS (Japan) (LP cover)
JULY	FARE MUSICA (Italy) "Un' Anima Americana" by Riccardo Bertoncelli
JULY	RELIX (USA) "On The Road" by Charles Cross
JULY	GUITARE (France) "Le Boss" by Francois Bensignor
AUGUST	AQUARIAN (USA) "New Jersey's Own" by Mike Greenblatt
AUGUST	POPULAR I (Spain) "Diez Anos" by Ignacio Comas
AUGUST	BEST (France) "Springsteen Aux USA" by Francois Ducray & Sacha Reins
SEPTEMBER	SCHLAGER (Sweden) "Den Amerikanske Vannen" by Jens Peterson
SEPTEMBER	PEOPLE (USA) "Backstage With The Boss"
OCTOBER	MUSICIAN (USA) "Working Class Hero" by Don McCleese
OCTOBER	ROCK & FOLK (France) "Interview Exclusive" by Laurent Chalumeau
NOVEMBER	HOT PRESS (Eire) "The Working Life" by Roger Scott & Patrick Humphries
NOVEMBER	BAM (USA) "Bruce Live" by Cary Darling
NOVEMBER	MUSICIAN, PLAYER & LISTENER (USA) "A Pure Patriot" by Chet Flippo
NOVEMBER	RECORD (USA) "Report From The Road" by Wayne King
DECEMBER	ROCK THIS TOWN (Belgium) "L'autre Amerique" by Roger Scott & Patrick Humphries
DECEMBER	ROLLING STONE (USA) "The Rolling Stone Interview" by Kurt Loder
DECEMBER	JET LAG (USA) "Springsteen"

1985

JANUARY	CREEM (USA) "Rockin' The USA" by Jon Bream
JANUARY	MUSIC UNLIMITED (West Germany) "Bruce" by Henning Sander
FEBRUARY	ROLLING STONE (USA) "Tops Readers Poll" by staff reporters
APRIL	LIFE (USA) "Historic Songfest" (USA For Africa) by David Breskin
APRIL	ROCK VIDEO (Australia) "Cinematic Images"
MAY	PEOPLE (USA) "Who's The Boss Now?" by Fred Bernstein
SPRING	OMAHA RAINBOW (UK)
JUNE	CIAO 2001 (Italy) "Intervista"
JUNE	OOR (Holland) "Wachten Op The Boss"
JUNE	EST TELE FLASH (France) (non Bruce article)
JUNE	TELERAMA (France) "Le Feu Du Boss" by Phillippe Barbot
JUNE ?	MAX MAG (USA) "Standing On Top Of The World" by Eddie Rivera
JUNE	PM (Italy) "Bruce" by Chet Flippo/staff reporters
JUNE	NATIONAL ENQUIRER (USA) "Wedding - Behind The Scenes" by Rubin, Sweet & South
JUNE	HOT PRESS (Eire) "Face To Face" by Noel Browne
JUNE	HOT PRESS (Eire) "Greetings From Slane Castle!"
JUNE	THE BEAT (UK) "Born In The USA" by Jay Williams
JUNE ?	BIO ROCK (Spain) "Enciclopedia Rock De Los 80s"
JUNE	ROCK POSTERS No 1 (Spain)
JUNE	BRAVO (W Germany) "Springsteen Spricht" by Kurt Loder
JUNE	MELODY MAKER (UK) "The Boss Is Back" by Adam Sweeting
SUMMER	MUPPET MAGAZINE (USA) "Kermit Greensteen" (Bruce parody pic)
JULY	REVU (Holland) "Springsteen"
JULY	HITKRANT (Holland) "In De Hoofdrol"
JULY	MUZIEKPARADE (Holland) "The Story Of Bruce Springsteen"
JULY	POPULAR 1 (Spain) "Apoteosis Springsteen Montpellier" by Cesar Martin
JULY	EL PERIODICO (Spain) "Un Poeta En El Rock" by Carlos Nunez
JULY	ROCK & FOLK (France) "E Street Blues" by Laurent Chalumeau
JULY	WHICH CD (UK) "Springsteen On Disc" (LP parody pic) by Chris Spalding
JULY	BEST (France) "Vive Springsteen" by Francois Ducray & Sacha Reins
JULY	SOUNDS (UK) "The Power & The Glory" by Johnny Waller
AUGUST	CIAO 2001 (Italy) "Da Parigi" by Patricia Ricci
AUGUST	ROCK - TIGER BEAT (USA) "Yesterday America, Today The World" by Eddie Rivera
AUGUST	ROCK WORLD (USA) "The Rock Machine" by Gene Sobczak
AUGUST	NEWSWEEK (USA) "Glory Days" by Barol, Uehling, Greenberg & Doherty
FALL	SONG HITS YEARBOOK (USA)
FALL	SONG HITS SPECIAL (USA)
FALL	ROCKIN' AMERICA - TIGER BEAT (USA)
SEPTEMBER	AQUARIAN (USA) "Demuir On Springsteen" by Harold Demuir
SEPTEMBER	JAM (USA) "Bruce Springsteen: Rock'n'Roll's Messiah"
OCTOBER	ROLLING STONE (USA) "Bruce, Made In The USA" by Dalton, Ginsberg & Morley
OCTOBER	RECORD (USA) "Music In America" (non Bruce article)
OCTOBER	GALAXIE (Malaya)
NOVEMBER	SPIN (USA) "Fanfare For The Common Man" by 7 different authors
NOVEMBER	ROCK - TIGERBEAT (USA) "Bruce Is Back" by good old Eddie Rivera!!
WINTER	LIVE ON STAGE - TIGERBEAT (USA) "Rock'n'Roll Photography"
WINTER	1986 POSTER - TIGERBEAT Calendar
?	HISTORIA DE LA MUSICA ROCK No 56 (Spain)

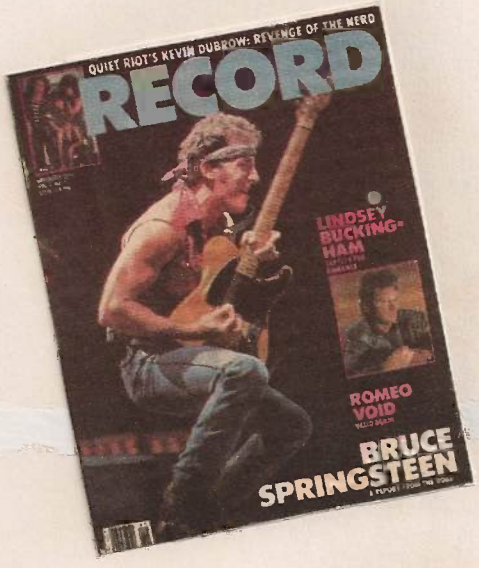
1984 - 1985 COLLECTORS EDITIONS / BRUCE SPECIALS : ALL BRUCE MAGAZINES

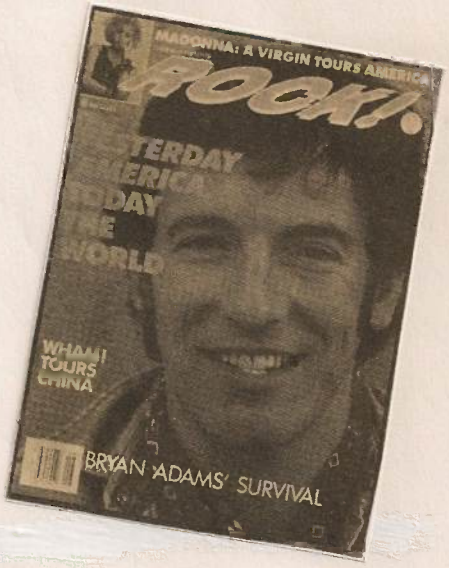
SIRENA (Yugoslavia) Poster special
POPSTER (Spain) Poster
MIDI LIBRE (France) "Bruce Springsteen En Concert" Montpellier special
POPULAR 1 ESP-A-69 (Spain) "Especial Bruce Springsteen"
POSTER MUSIC (Italy) Poster special
SPRINGSTEEN (Australia) "Australian Tour 1985"
ZAP MAG (USA) "The Boss Bounces Back"
POP PORTFOLIO No 4 (UK) "The King Of Rock'n'Roll"
PIX (Italy) "Bruce Springsteen - Talk Of The Town"
BRUCE SPRINGSTEEN (Italy) "Born In The USA"
IDEAL (USA) "A Tribute To Bruce Springsteen"
MUSIC MAJOR (UK) "The Bruce Springsteen Book"
THE STAR (West Germany ?) "Bruce Springsteen"
ROCK SCENE (USA) "Bruce Springsteen - Collectors Edition No 1"
SUPERSTARS (USA) "Bruce Springsteen - The Boss Of Course"
ROCK POSTER SPECIAL (Finland) "Bruce Springsteen"
ROCK SCENE (USA) "Bruce Springsteen - Collectors Edition No 2"
ROCK STARS (France) "Poster Geant"
VISIONS OF AMERICA (UK) by Adam Sweeting
THE BOSS (UK) "Special Souvenir Tribute" by Mike Nicholls
STAR BLITZ 11 (UK) "Unofficially Springsteen: Special Collectors Edition"
THE BRUCE SPRINGSTEEN BOOTLEG BIBLE (UK)
THE BRUCE SPRINGSTEEN COLLECTOR'S GUIDE (UK)



1984 - 1985: Bruce made the cover of just about every local and national newspaper throughout his world tour...including...

Chicago	SUN-TIMES (July 1984)
Japan	ROCKIN' ON (April 1985)
Japan	FM (1984: 2 issues; April 1985) TV AND FM (April 1985)
Los Angeles	TIMES CALENDAR (September 23 1984)
Dallas	TIMES HERALD (November 23 1984; September 14 1985)
Sweden	UNG AFTONBLADET (June 7 & 9) EXPRESSEN (June 9)
Australia	SUN (March 19 & 22) DAILY MIRROR (March 21) JUKE (March 23)
New Jersey	MONTHLY (May)
Eire	IN DUBLIN (May)
London	TIME OUT (May)
London	CITY LIMITS (June)
West Germany	FRANKFURT NEUE PRESSE (June 15)
UK	NORTHERN ECHO (June 5) NEWCASTLE EVENING CHRONICLE (June 4 & 5)
Eire	SUNDAY TRIBUNE (June 2)
UK	THE SUN (July 4)
Yorkshire	EVENING POST (July 7)
Philadelphia	DAILY NEWS (August 15)
Washington	TIMES (August 5) POST STYLE (August 6)
New York	DAILY NEWS (August 18 & 19)
USA	THE STAR (August 27)
Pittsburgh	POST-GAZETTE (August 9)
USA	SUBURBIA TODAY (August 11)
Dallas	MORNING NEWS GUIDE (September 13) MORNING NEWS (September 14)
Denver	POST (September 24)
Brazil	MUSICA ESPECIAL (June)
Italy	IL MUCCHIO SELVAGGIO (June)
Spain	NEW POSTER No 17 (?)





GOOBA GOOBA!

TALKIN' UK (AND IRELAND)

'Thanks'. Oh; some of you guys I've been seein' in the front row at every show we've done here in England! And I wanna do this song for youse, all right?'

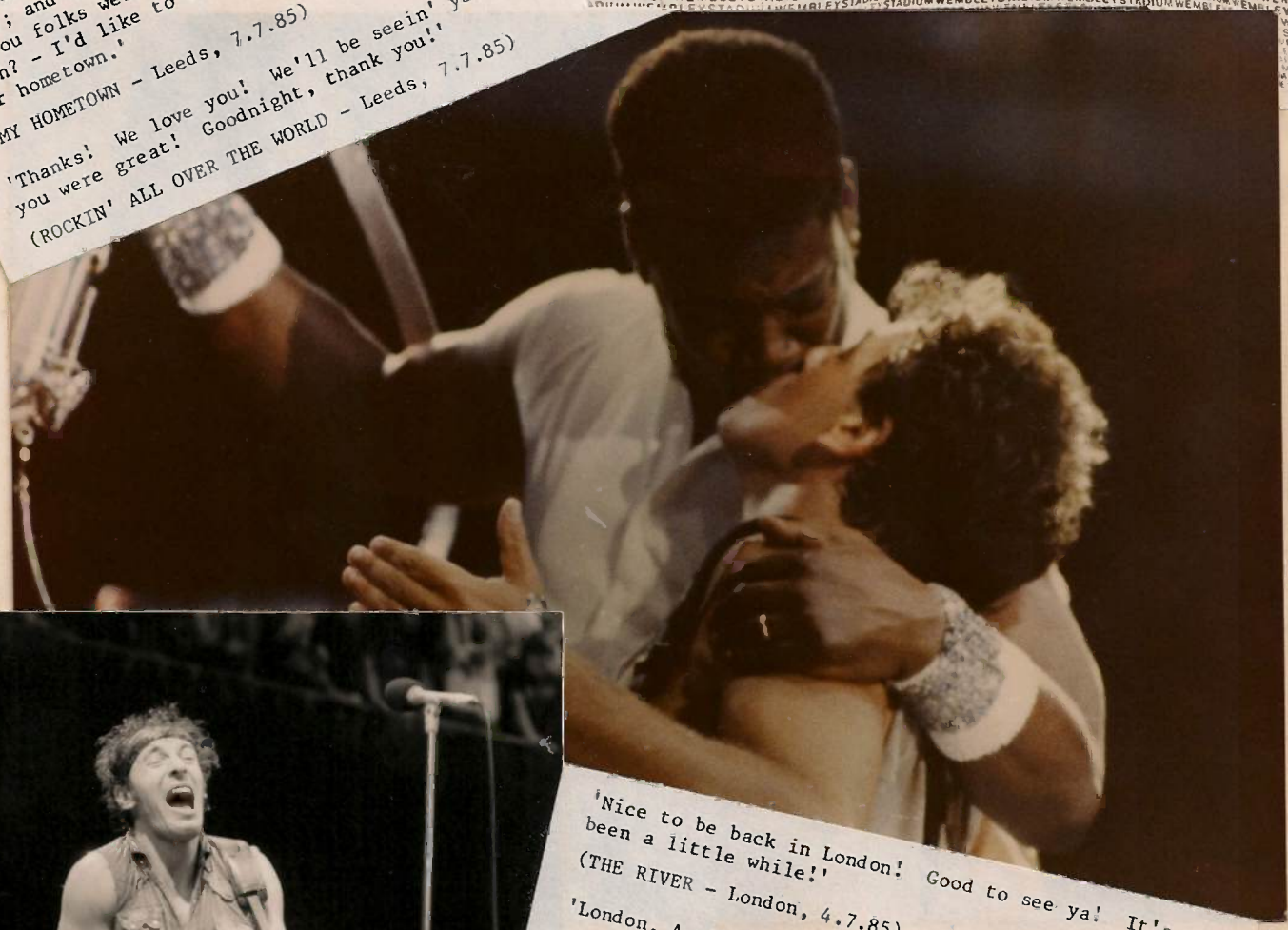
(THE PROMISED LAND - Leeds, 7.7.85)

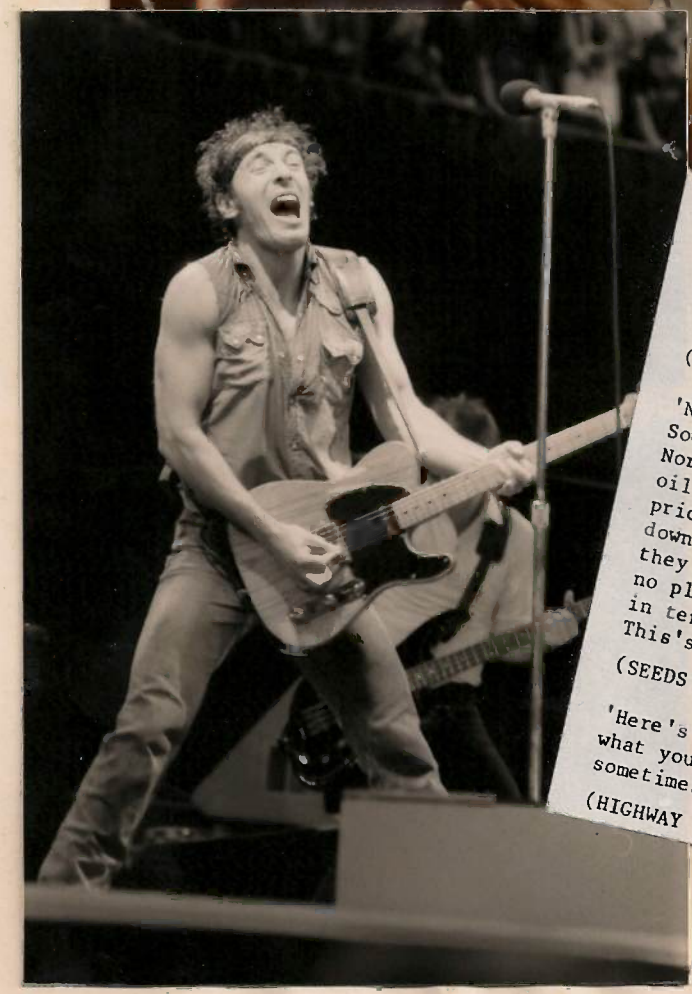
'Thanks'. This's the last show of our European tour today; and I guess I'd like to thank youse; and if any of you folks were at the London shows - some of youse? Yeah? - I'd like to thank you for making your hometown our hometown.'

(MY HOMETOWN - Leeds, 7.7.85)

'Thanks'. We love you! We'll be seein' ya! Thanks, you were great! Goodnight, thank you!'

(ROCKIN' ALL OVER THE WORLD - Leeds, 7.7.85)





'Nice to be back in London! Good to see ya! It's been a little while!'

(THE RIVER - London, 4.7.85)

'London, A-plus! That's good singin'!'

(HUNGRY HEART - London, 4.7.85)

'Now we travelled down through Texas, down through the South-West - a lot of people came down there from up North, the mid-West, Detroit, lookin' for work in the oilfields and in the oil refineries; but when the price of oil dropped, they started shuttin' them all down - people come down there with everything that they had, their wives, their kids; they'd have no jobs, no place to go, nowhere to sleep; they'd be sleepin' in tents pitched out on the highway, or in their cars. This's called "Seeds".'

(SEEDS - London, 6.7.85)

'Here's a song about, I guess, the conflict between what your heart tells you to do, and what your duty is sometimes.'

(HIGHWAY PATROLMAN - London, 6.7.85)

'Gooba gooba gooba gooba! Yabba yabba yabba yoo! Sounds good! Wait a minute now! No, no, not now! Now wait just a minute! You're messin' with me now! Ho ho ho! Well this's a song about gettin' old now! That's right! You're gonna be gettin' old pretty soon! Now Roy just turned 36 - that's over the hill! I'm 35 - I can still live! I got my whole life ahead of me! Try this!'

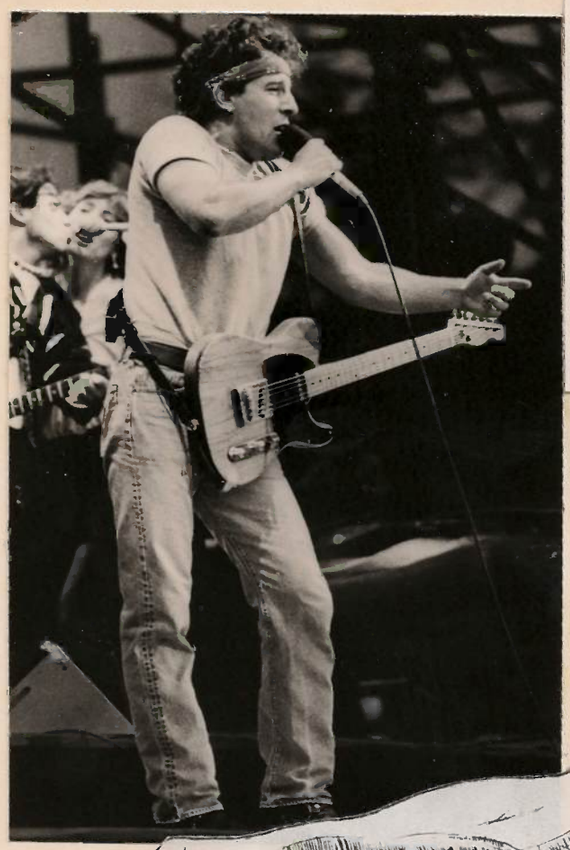
'All right London - express yourself!'

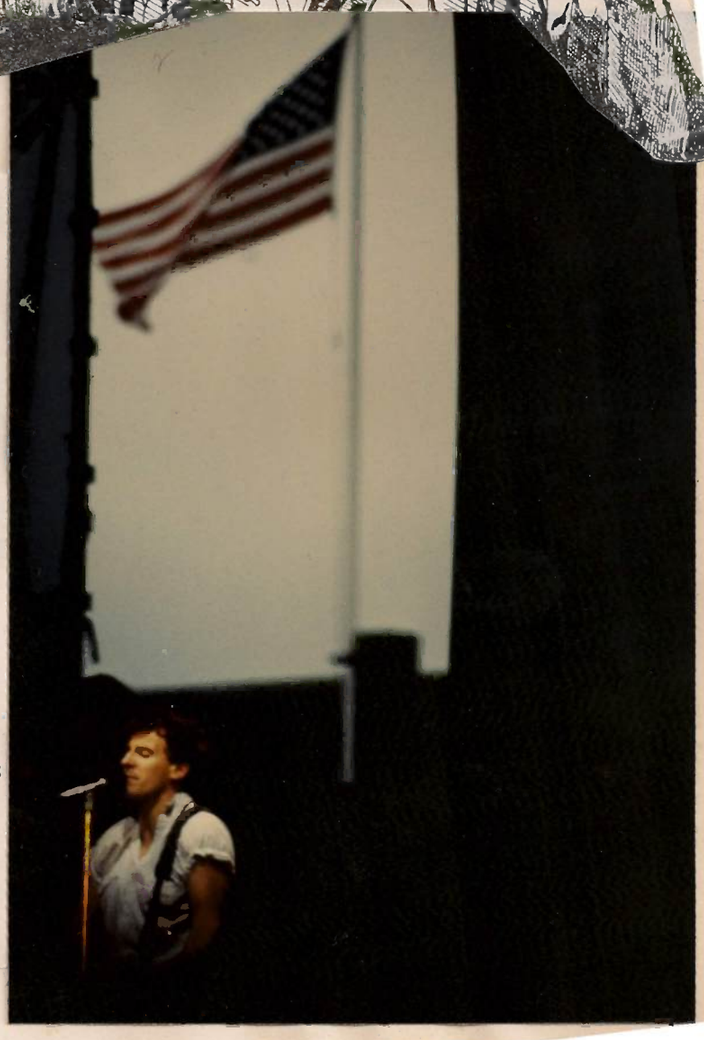
'Keep on rockin' now, people! That's what I'm gonna do! That big clock on the wall says, it says: Boss! You're 30! 31! 32! 33! 34! 35! Big Man! We're - we're - we're - yeah man, we're - we're - we're all grown up now, man! Oh, my back, my back! Let's dance!'

(GLORY DAYS - London, 6.7.85)

'C'mon; all right, this is specially for London!'

(STREET FIGHTING MAN - London, 6.7.85)





'This is the first time we've been in Ireland; I had a grandmother from here: McNicholls! I don't know how to thank you, this is, I guess this is the biggest crowd we've ever played to, there sure is a lot of youse! You guys gotta be a little gentler with each other down there. Well, I'm thinking a lot of different things standing here today; I guess this song kinda sums it up.'

(WHEN I GROW UP TO BE A MAN - Slane, Eire, 1.6.85)

'Ladies and gentlemen, the Boss has left sanity!'

(TWIST AND SHOUT - Newcastle, 4.6.85)

'This's a song - I was - in the late 70s I was driving across country with a friend of mine and we stopped in in Phoenix, Arizona; and I went in this drugstore to find somethin' to read, and I found this little paperback called "Born On The Fourth Of July" by, by a fella named Ron Kovic. And it was a story about a VietNam veteran who went away, went to the war, and came back, and what he found. And we drove on to LA - and I was stayin' in this little motel; I remember I was out and I was swimmin' in the pool, and I had the book with me on a table, and there was a guy sittin' in a wheelchair, and I walked over to him and sat down; he said, "I wrote that book." And this's a song about comin' home: this is for Paul, if you're out there.'

(SHUT OUT THE LIGHT - dedicated to Paul Lucas
Newcastle, 5.6.85)

'I don't wanna grow up!'

(GLORY DAYS - Newcastle, 5.6.85)

* * * * * *

INTO THE SUNRISE

BRUCE SPRINGSTEEN interview by GEORGE HADLEY-GARCIA: from MUSIC magazine, Japan, April '85

Mick Jagger once said a song's words don't have to be understood by the audience. Do you agree?

No. Not if the song says something.

What is the recurring theme of your music?

It's pretty basic. People working hard for a living, and needing love and affirmation.

Do you feel loved by your public?

I sure do lately!

What about the years before 'Born In The USA', when success - the success intimated by your covers of 'Time' and 'Newsweek' - seemed so elusive?

I never was in it for the money, primarily. So it didn't break my heart. Besides, I knew I'd improve with age, or experience; I just kept making music.

Do you write for yourself or an audience, and what about today?

I write for me, first. Well, I sing for me. It sounds pompous, but I like the sound of my own voice, and it's catharsis. It gets out a real need to emotionally express myself. I'm not into fighting or brawling, and music's a natural high, unlike drugs. But now, with the commercial success, there's pressure on me to write for an audience, primarily. But I can't.

So little is said of your personal life. Are you shy?

Yeah. I'm not the life of the party, unless I'm singing. And I don't go about consciously trying to be the central energy point or a symbol for anyone.

You are a sex symbol, though.

I don't...I don't dress sexy or anything. I dunno. People see what they want to, in you.

You yourself are wealthy, but you sing of what some might call the lower class, or the working class at least. A contradiction?

Yes...yeah, but not an insurmountable one. Everyone who's famous is rich, probably. But they can't just sing about, or act, rich people. Who'd care? I personally don't have much sympathy with the rich. What problems have they got? Same here - if I have a problem, I don't beef. And I usually don't write about it.

Who are your musical idols?

I go more for songs than specific singers, 'cause any singer can do different styles. I like country, some pop, classical stuff now and then. But rock - that's it for me. All the rock'n'roll idols, they're my idols too.

Do you think your popularity and the devotion of your cult is a reaction against non-white singers and androgynous or British singers? This has been stated by some music critics.

I'm sure in part it is. But if it is, I don't condone it. Being anti-race or anti-individuality or whatever sexuality isn't in my vocabulary. But yeah, like I guess Olivia Newton-John's gonna have a somewhat different set of fans than, say, Diana Ross or than Streisand. I don't know; people make their own choices, and it's not always based on logic.

Speaking of ambiguous sexuality, what about your kissing a black male in your show?

What about it? That's part of rock. It doesn't have to symbolise a whole big thing.

You haven't gotten criticism for that?

The people who criticise everyone and everything aren't probably the crowd at my shows.

You must be very confident in your image.

It comes with the years.

Now that you make several hit singles, how important is it to you to keep making more of them?

If they're good hit singles, it's always important. If it's muzak, I wouldn't - if it were muzak, it wouldn't be a hit...but if I do something I think's good, and it doesn't sell for some reason, hey, that's no skin off my nose.

You must have gotten some flak over your album cover, with the American flag and your rear end.

Everyone I heard from liked it. Don't ask why! It's symbolic, I guess: Born in the USA. Blue jeans. You know. See, I don't go for esoteric stuff. I don't do poetry or riddles. What you see and what you hear, that's what you're getting.

How do you explain your popularity with such diverse, huge crowds? Black and white, straight and gay, young, old, male, female...

Part of it's luck. I'm hitting a nerve. And I think if you do or wear something extreme - wear something, more particularly - that cuts off a lot of the audience.

On the other hand, physical extremeness hasn't hurt Michael Jackson, Boy George, Prince...

That's true too. See, it's all contradictions. You'd need some magazine writer to analyse or theorise about all this.

When you're Rod Stewart's age, will you be touring and, as the song says, 'Dancing in the Dark'?

If they can, I can. Why not? But whether I'll want to...have to wait and see.

Your hit 'Cover Me' is very pessimistic. Do you really think things in America are getting worse? Economically, politically?

Some places they are, sure. And there's more hate in the air. Politically too. But don't ask me specifics, not politically, especially. I think that song addresses a lot of people, and their fears.

Do you feel that, like Bob Dylan, your songs serve as social protest, and help illuminate the state of youth?

I don't know it's like that; sounds very - grandiloquent, that's the word. But yeah, it's time to do some protesting, to come out of your shell. Choose your own project, go better the world.

As Band-Aid did, singing for the victims of hunger in Ethiopia. Why don't we see more of that in America? (Band-Aid was a UK project)

England's a smaller place...I dunno. A lot of singers, though, are real interested in religion, in America. To each his own. But in some cases, it seems to be dividing people.

Mmm. Religious fanaticism seems to be becoming institutionalised and politicised.

Yeah, and music - or rock - it's supposed to bring people together. At least young people. I don't know. Yes, sometimes I'm pessimistic.

Do you intentionally sing so forcefully and energetically all the time, and how do you manage it, concert after concert?

I feel that energy, and I thrive on it. Sort of like it feeds me. I know I don't come to the people's hometowns often, and it's a charge for me and for them. 'Course, it takes its toll, after. Now I can do it; ten years from now?

What about audiences who don't listen to your words, who just enjoy the melody, or the crowd or the sight of you, or some high?

Great. Why not? I can't control it, anyway.

How do you respond to charges of commercialism?

Easy. Elvis was totally commercial. And do they produce great rock or any kind of great music in Russia?

True, true. But do you think that now, as a superstar, you can relate to ordinary life and then sing about it?

I don't live in some cocoon. I'm getting mobbed sometimes, but I can get real scruffy and go out and be part of the people. I don't act like some star. And I go all over America - and other places. And I see things, hear things, meet people. I'm never going to be shut away in some Beverly Hills video palace. I try to stay in love with life; sounds corny, huh? But I like people. I'd even rather watch them than watch television.

How about people in other countries? Japan, for instance?

People are people. They may do things differently - some things - but music unites most people.

Do you think the Japanese would understand what you're trying to communicate?

I think so, 'cause conformity's a big thing over there. And I'm not someone who stands out in a crowd, but I like to feel I'm individual, and to live that way.

How do you try to communicate with your audience?

I open my mouth and sing. And my body goes along with that.

How does 'Born In The USA' relate to 'Nebraska'?

I don't think they need to. But every new song, each new album, it's sort of an outgrowth or a progression. It shows where I've come from, where I'm going.

Are many or most of your albums based on personal experience?

Sure. I couldn't do it basing it on somebody who's part of the royal family or something. But it's like writing - people want to think it's all autobiography, and it's just stuff mixed in with real life or with fantasy or both.

'Born In The USA' says a lot about Vietnam and the vet.

It doesn't capture the entire situation; of course not. But it has a kind of anger, a rhythm. Like life; like the heart - it keeps on beating.

Clarence Clemons...

Hey, you know what I think 'Rolling Stone' should do? It ain't commercial, but it's smart: they should interview all these fantastic musicians. Not just the singers. Go interview Clarence and the rest. It'd make good reading for somebody interested in music. But half of them - and most of those don't ever go to my concerts - want to - where was I? They read about the famous Bruce Springsteen, or to find out why do they call him the Boss.

So you don't like speaking for other musicians?

I don't like to take their place, when they can do it better. We have a policy we fairly stick to. I don't talk about them, and they don't talk about me. No stories about what Bruce does backstage or why they think I wrote a certain lyric. It's mutual.

Are the people you work with like family to you?

They're family. And they're professionals. I respect that.

Are the Isley Brothers and Mitch Ryder among your idols?

Yeah. The songs and the style, they're classics.

What's the difference between live performing and studio work?

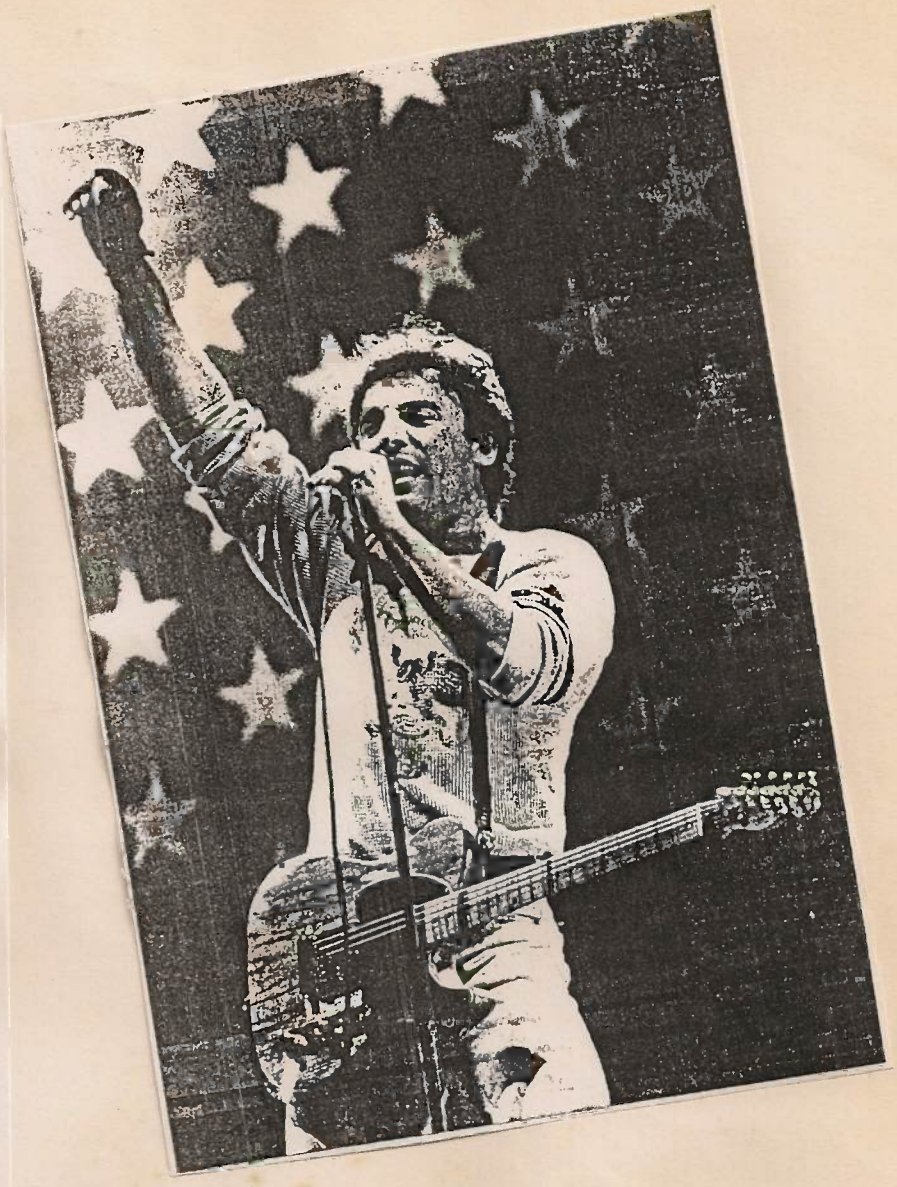
You're kidding...night and day.

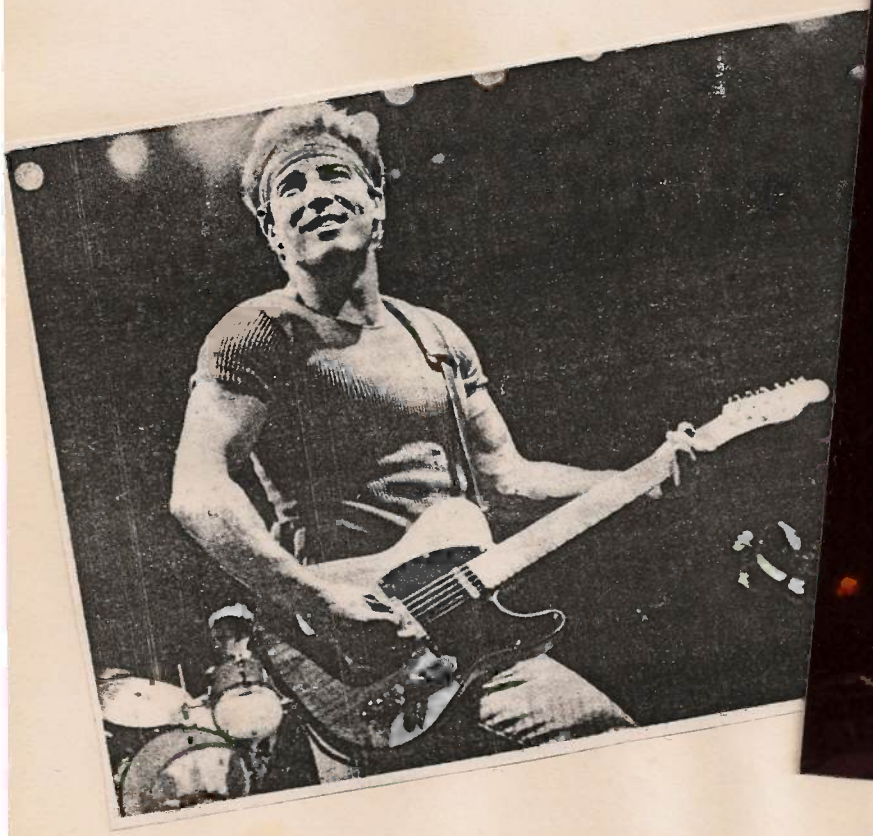
Do you think 'Dancing In The Dark' is your best song?

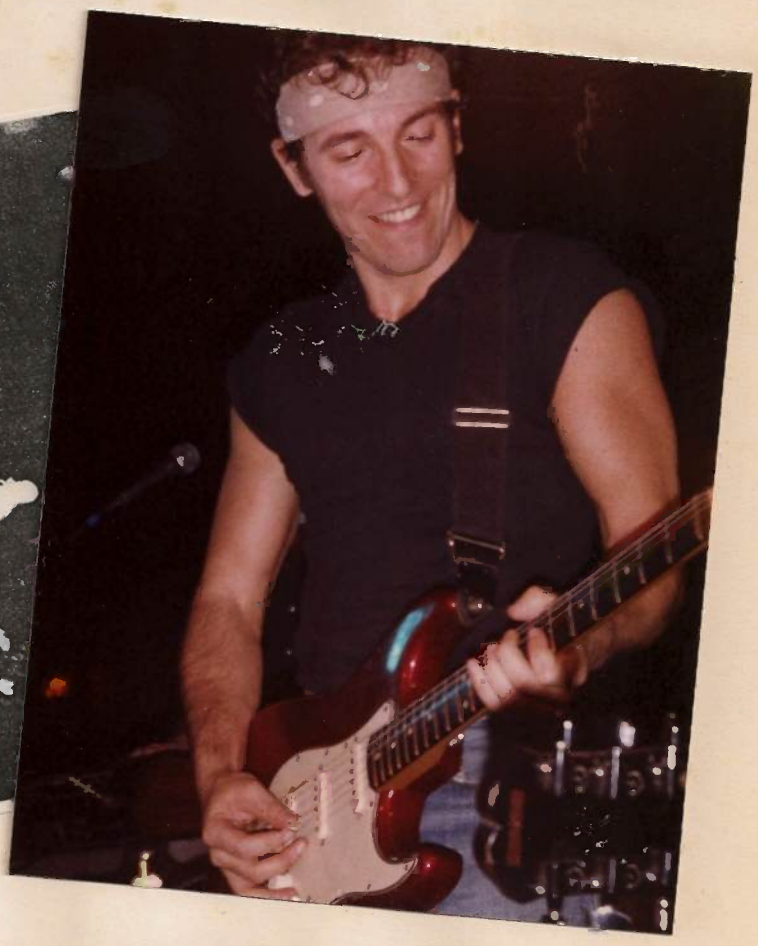
It holds a special place in my gut. And my pocketbook!

What do you have to say to your many fans in Japan?

Keep the peace. I'd say that to young and old people anywhere. But Japan has a first-hand experience of war's horrors. I read that they still demonstrate for peace there; if that's the 60s spirit, right on, man!







THE HERO IS BACK

Interview with CLARENCE CLEMONS by PATRICK DE WITTE

Translated by YVES VANDEZANDE

How did you meet Springsteen?

That was a turn of fate. I was in a band called the Joyful Noise, and we played 50s covers and hit parade songs. The girl singer saw Bruce playing in New Jersey and she told me how much she liked him and how well I would get along with him. Man, she had a premonition. She said: 'You've got to meet each other. You and that guy could write rock history together.' It sounded a bit bombastic, but when our band played Asbury Park I got introduced to him and wham! It worked. That girl knew what she was talking about and she was right. That was in 1970. Ever since, Bruce and I are inseparable.

In ten years the E Street Band has become the best rock'n'roll band in the world.

Yeah! Right on! And you know why? Not only do we have the privilege of playing these fantastic songs, but mostly because everybody in the band - and I mean everybody - plays as if it were the final time. We play with heart and soul, separate and together. And the songs are fantastic, that helps of course. After a while you become part of the song and the song becomes part of you. The E Street Band has a sound morality and I think the audience feels that. The band has a certain charisma, something morally right, something the kids can take as an example. I think the fact that we have an enormous respect for our leader has something to do with it as well.

Do you see Springsteen as a leader? Somebody you follow blindly?

He is The Boss, even if he does not see himself that way. That makes him so special, he gives us the feeling that he is equal with the other members of the band. But every band has a leader and Bruce does the job excellently. Everybody respects him for his warm personality.

Soon you will be playing for almost 70,000 people. Is it still possible to have a certain contact with the audience? I mean, if you played 10 times for 7,000 people, wouldn't those 10 concerts be better than just the one for this enormous crowd?

I don't know if it would make a big difference. Maybe you're right, but we can't go back anymore. Our audience has grown and we have to grow with it. If we were to play 5,000 seaters there would be riots at the entrances. It happened on this tour that a stadium the size of this one sold out in a couple of hours. But it hasn't always been like this. I remember a concert at a club in Pennsylvania, about nine years ago. There were seventeen people in the crowd, including four of our road crew. I love mammoth concerts. We reach a huge mass of people all at once, which makes it easier to spread the message.

The message?

Our aim is to make people happy. Spread a little joy is our motto. We preach a message of love, that's what it's all about. Our music brings people closer together.

The front rows will agree with you, but the people at the back get headaches from looking through binoculars.

OK, but at least 10,000 of them did not come together to bash each other's heads in. Recently in Slane, Ireland, I saw how somebody in the fifth row was helped to get a glass of water. It was passed from hand to hand to him. That's great! A moment later a girl fainted. She was carried through the air for four rows to the front of the stage until the medical team could pluck her from the audience. People feel good during our show, they take care of each other, there's solidarity.

Can Bruce Springsteen and the E Street Band become bigger still? Haven't you reached the top now?

We're on top of the mountain, yes, we can't go higher. But believe this: if it were possible to go another step further, this band would take it and the responsibility that goes with it.

In contrast to other giants such as Prince and Michael Jackson, you are not unreachable.

I don't understand why these people lock themselves away from the world. As a public figure, as a rock'n'roller, you've got a certain responsibility towards the youngsters. Somebody has to do it, somebody has to reach out. We belong to the people, we are made by the people. We are the people. What we do is more than just play rock'n'roll. The music is only a means to the message. I can

assure you that we are the cleanest band in the world. Nobody uses drugs, we hardly touch alcohol. Springsteen and the E Street Band are above the 'sex, drugs and rock'n' roll' myth. We never lost sight of the fact that the people who come to see us are the future of the world. Those who spoil youth, spoil their own future. That's why we want to be an example, something they can look up to. We want to give them moral support. I hope that our band is an example for all future rock'n'roll bands. There's only one way to stay successful, to survive even: stay healthy, retain control over mind and body.

You and Bruce look more muscular than a couple of years ago. Have you become body building freaks?

Hahaa! It shows, doesn't it? Look; in this line of work it's important to stay in shape. We only have one body and it has to go a long way. Bruce has about doubled in size, he can call himself the 'Big Man' too now. We can't afford to go on stage looking like a couple of corpses. As I said: the kids must have a good example.

Aren't you going a little bit too far now? I think that more than 90% of the audience only want a good night out. They come for Springsteen-the-rocker, not Springsteen-the-missionary.

Oh, but that's OK too. Rôck'n'roll is positive energy and I'm convinced that when the last song is over, they still carry away something of the message with them. They suck it in along with the rest. That is why a band of our calibre has such an immense responsibility.

Let's talk about Clarence Clemons. Where did you learn to play?

My father bought me a saxophone as a Christmas present for my ninth birthday. Nobody in my family had any musical ability, but my father knew a saxophone player, a Phil Austin. He loved that man. I can still hear him say: 'That guy makes his saxophone talk!' He wanted his son to be like that, and I haven't done anything else since. It's a beautiful instrument, I try to get more out of it than just notes. My saxophone is part of me, when I play you can hear my heart beat.

You also made a solo album, with the Red Bank Rockers. When do we hear more of them?

I've got to disappoint you, because the band doesn't exist any more. Last year the drummer died. He was the heart of the band and without him I wouldn't go on. There will be a new solo album out soon and this time I sing myself. I heard my voice on tape and I thought it was great (laughs).

It's going to be a very special record. Not R&B like the first one, but very nowaday music. The Big Man goes into the eighties, something like that. My spiritual brother, Narada Michael Walden, is producing. We're both disciples of Sri Chimnoy. We met when I played on the new Aretha Franklin album. He is great, a great musician and a great human being.

You disbanded the Red Bank Rockers because the drummer died. But in the E Street Band, Steve Van Zandt gets replaced by Nils Lofgren without any problem.

Everybody is replaceable, except Bruce and myself. Look at it this way: a band has to be flexible. In the past ten years the E Street Band went through a lot of phases. Steve's departure was one of them. The essence has remained, however: the preaching of the message of love. My guru says: Be happy! Open your heart for the positive and you will become positive. That's what we're trying to do. Faith has brought us together with only one goal: to spread happiness to the people. And that, my man, is the most important thing there is.

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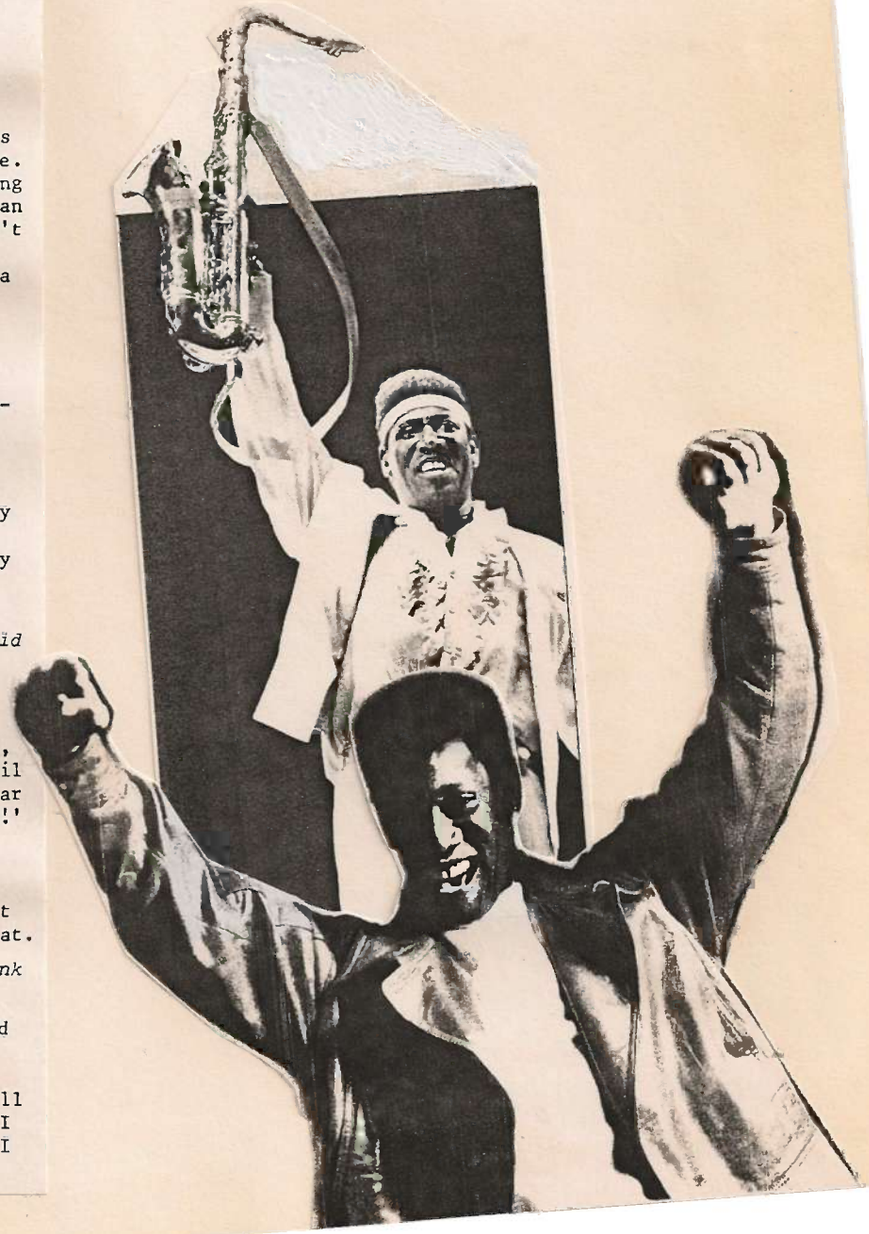
Thanks to HUMO magazine, Holland, June '85



GARRY W TALLENT

Onstage, Garry Tallent stands two steps behind one of the most popular singer/songwriters in the world. And after 17 years of playing with Bruce Springsteen, the 35-year-old bassist still calls The Boss the boss. 'The fans didn't give Bruce that nickname - we did,' *he says of himself and his fellow band members.* 'He calls the shots - always has and always will. And you know, nobody's complaining.'

If they complained about fatigue, however, no one could blame them. According to Tallent, only the venues have changed in recent years; Springsteen has always insisted his band work up a sweat. In the early days, he says, 'We'd be playing to three people in some hole-in-the-wall dive - and two of them would be nodding off. Even so, with Bruce, it was practice every waking hour. We worked damn hard then, too.'

Springsteen mythology holds that this group is really a street gang at heart, and Tallent concurs. 'We're so down-to-earth, we even play Monopoly,' *he laughs.* 'In the beginning, we could just as easily have picked up sticks or weapons instead of musical instruments. It was a tough kind of life,' *says Tallent, who is one of seven children of an automotive worker.* 'My father punched out a foreman on the line at Chrysler and lost his job. Hey, but we didn't pick up sticks. We chose guitars and drums and pianos and basses. And now my father's a foreman himself, at Ford. He's the boss,' *Tallent smiles.*

In 1968, Tallent was in the hottest group on the Jersey shore, Moment of Truth. He decided to check out a newcomer - 'some kid my age, 18, with a funny name' - *at the Upstage. Tallent pulled his chair to the centre of the dance floor to get a look at Bruce Springsteen.* 'Trouble was, everybody stopped dancing and stared at me,' *he says.* 'Bruce was looking at me like, "Who's this weird guy?" He still looks at me like that. Anyway, we talked after the show and decided to play together soon after.'

Like his boss, he doesn't mind giving his all for his music - 'if I can have the little that's left of my life to myself.' *To avoid the groupies that follow the band everywhere, Tallent registers at hotels under various pseudonyms. Among the band's die-hard fans, there is as much loyalty to each member as to Springsteen.* 'Now we'd all die for a little anonymity,' *Tallent shrugs.* 'That's the irony of success.'

A different form of success - that of writing his own songs - has eluded him until now. 'What's tough is that for all these years, I've been working with a genius. For a while, that didn't set me back; I didn't even try to write. Now I go at my own pace. In terms of primary goals, I've done just about everything I could want,' *he says with quiet pride.* 'It's time for secondary ones. So the songs are coming, but slowly.'

But his first loyalty is 'playing the best bass I can with Bruce.' *How does he define the instrument that gets millions of fans up and dancing in the dark?* 'What I do,' *Tallent says in his modest way,* 'nobody notices till it stops.'

from MADEMOISELLE magazine, December '85

seventh heaven

BRUCE SPRINGSTEEN LIVE

CIRCUS SONG 4.27
SANTA CLAUS 4.29
DEVIL WITH THE BLUE DRESS 4.31
STAY 4.14
JERSEY GIRL 6.40
TRAPPED 5.11
Total playing time 29 mins 32 secs.

by Chris Hunt

While we all wait for Bruce's 8th. official album let's take a retrospective view of the legacy so far.....7 albums in a recording career that stretches back to January 5 1973 (the U.S.A. release of Greetings From Asbury Park N.J.) 13 years ago !!! Since 'Blinded By The Light' (side one, track one) raced breathlessly from the first groove theres been a total of 85 officially released Bruce Springsteen songs, written and performed by Bruce - added to this there are another 5 cover versions released, a grand total of 90 titles - It's interesting to note that ALL the cover versions are LIVE versions - 'Devil With The Blue Dress' medley, 'Stay', 'Santa Claus Is Comin' To Town' (Originally released on the In Harmony 2 charity LP in 1981), 'Jersey Girl' and 'Trapped' - More interesting still is the fact that the world's greatest live performer has only ever released 1 of his own songs from a live concert....'Circus Song', way back in June 1973 (and that was on the promotion only Playback series AS 52, the Boss's rarest SONG !!). Of course all that could soon change IF a live album is soon released, although in all honesty, the bootleggers have supplied (albeit illegally) MORE than enougth material over the years ! Perhaps it would be better, and more of a challenge, if Bruce took his band, a whole bunch of completely new songs, throw in some oldies and just "Roll Those Tapes" down at some small club like The Bottom Line or Stone Pony (or even my local village hall !). It would be a CLASSIC - however, I digress....Back to the legacy...As we all know, Bruce has written numberous songs, which for some reason or other, have not made it on to "The Magnificent Seven", classics like 'The Fever', 'Because The Night', 'Hearts Of Stone', 'Dedication' and 'Fire' to mention but 5 - to my knowledge, a total of 27 songs, unreleased by Bruce, have come to light via other artists recordings (with Gary U.S. Bonds taking 10 and Southside Johnny a close second with 8), Clarence Clemons & The Red Bank Rockers weigh in with a brace of tunes, 'Savin' Up' and the instrumental 'Summer On Signal Hill'. The other five were (in the main) fine efforts by Patti Smith, Dave Edmunds, Little Bob Story (with the obscure 'Seaside Bar Song'), Donna Summer, Pointer Sisters & Robert Gordon, Warren Zevon and Allan Clarke with the interesting choice of 'If I Was The Priest'. At least (even if Bruce didn't sing) we heard some new material !!! Most frustrating are the known songs/out-takes that no one has released.....Classics like 'Roulette', 'The Promise', 'City At Night' and 'This Hard Land'....At least on this score we have a lot to thank the bootleggers for, with at least four bootleg albums that are nigh on essential The Demo Tapes, Son You May Kiss The Bride, E Ticket and Restless Nights (Still On The Edge is marred only by dodgy sound quality). One can only wonder what absolute gems remain in the vaults ????....So there we are, 13 years and 85 original songs - that's roughly 7 a year !!!! (It's interesting to note that in the same time span the Ist. 13 years of Bob Dylan's career produced 17 albums, 4 of which were doubles. Neil Young with 16 and Tom Waits maintained a very high standard of 10 LPs including the One From The Heart soundtrack) As with any great artist, of course, it's not quantity but quality that stands the test of time (I can think of no more than 3 or 4 songs I could quite happily lived without...'Sherry Darling', 'Out On The Street' and 'I'm A Rocker') there's a couple on the Ist. LP too but I can forgive such early writing No dought we all have our least favourite songs, and no dought they all vary according to our own tastes, and while these 3 songs are great in concert, lyrically they are weak but even they are no match for the abysmal 'Out Of Work', which must rank as one of the most insensitive songs EVER. But these are minor complaints when looking at the body of work one Bruce Springsteen has recorded and a bakers (not Arthur's !!) dozen of these rise above even such classics as 'Badlands' 'Thunder Road' and 'Wreck On The Highway'.....to me, these songs are the essence of 13 years work - 'Point Blank', 'The River', 'Independence Day', 'Factory', 'Glory Days', 'Nebraska', 'Racing In The Street', 'Born In The U.S.A.', 'Johnny 99', 'Atlantic City', 'Highway Patrolman', 'My Hometown', 'Shut Out The Light' and (for nostalgic reasons and for sheer vitality) 'BORN TO RUN'.....Here's to the next 13 years !!!

WHAT DO YOU THINK? COMMENTS WELCOMED...

MY LOVE WILL NOT LET YOU DOWN

At night I go to bed
But I just can't sleep
I got somethin' runnin' around my head
Mm that just won't keep
In the silence I hear my heart beatin'
Time slippin' away
I got a time-bomb tickin' deep inside of me
Girl, and all I wanna say

I keep searchin' for you darlin'
Searchin' everywhere I go
And when I find you there's gonna be
Just one thing you gotta know
One thing you gotta know

My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down

At night I walk the streets
Lookin' for romance
But I always end up stumblin'
In a half trance
I search for a connection in some new eyes
But how I need protection
From too many dreams passed by

I see you standing across the room
Watching me without a sound
Well I'm gonna push my way thru that crowd
And I'm gonna tear all your walls down
Tear all your walls down

My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down

Well hold still now darlin'
Hold still for God's sake
'Cause I got me a promise
I ain't afraid to make
I ain't afraid to make

My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down
My love, love, love, love
Will not let you down

My love, love, love, love
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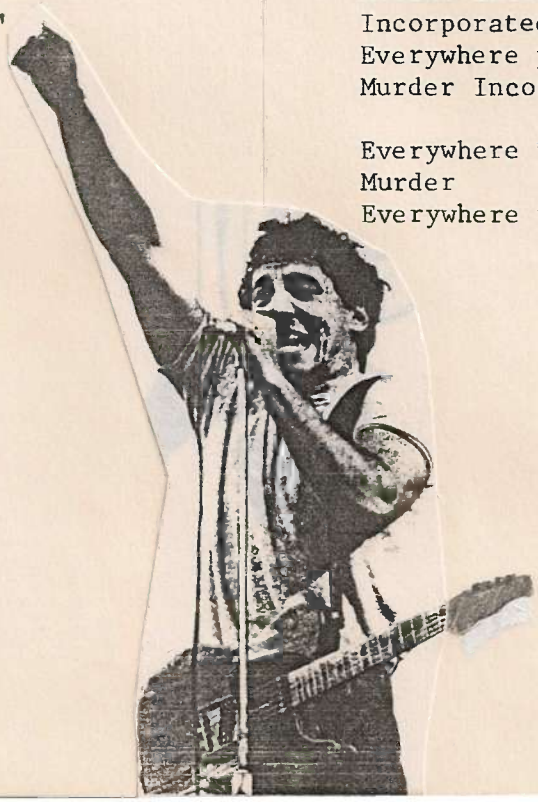

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Bobby's got a gun
That he keeps beneath his pillow
At night on the street
Your chances are zero
Take a look around you
It ain't too complicated
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Murder Incorporated

Now you check over your shoulder
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There's eyes in every shadow
You better take a look around you
That equipment you got's so outdated
You can't compete with
Murder Incorporated
Everywhere you look now
Murder Incorporated

So you keep a little secret
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Down on the killin' floor
No matter where you step you feel
You're never out of danger
So the promise that you keep
Go playin' some mugs' bait

I hear that you, you got a job downtown
Man, it leaves your head cold
Everywhere you look like
A thing got no soul
That apartment you live in
Feels like it's just a place to hide
When you're walkin' down the street
You won't need nowhere there to hide
Now the cops reported you
As just another homicide
I can tell that you was just frustrated
From livin' with
Murder Incorporated
Incorporated
Everywhere you look now
Murder Incorporated

Everywhere you turn, it's murder
Murder
Everywhere you look there's murder

FACTORY

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Backstreets

BRUCE AT THE MOVIES: Two or three songs including 'Point Blank' and 'Jungleland' are featured in the film 'Dead End Street'.

ON THE SMALL SCREEN, the Bruce puppet returned in the ITV show 'Spitting Image' on 12 January, singing 'We're scared of Bob, we're scared of Geldof,' during 'We Are The Rich'.

JUKE BOSS: Some of the music played for show intervals on the tour included: CC, Nils, Tom Petty, Little Steven, Gary US Bonds, Motels, Marvin Gaye, Supremes, Temptations, Stevie Nicks, Bryan Adams, Tears For Fears, Police, Roxy Music, Southside Johnny & the Jukes, and lots of Dave Edmunds, Mitch Ryder and U2. Some soundcheck surprises were the rarities 'Used Cars', 'Tenth Avenue Freeze-Out', 'I Don't Want To Go Home', 'Blinded By The Light', and possibly 'Murder Incorporated'.

ROCK'N'ROLL COWBOYS is the latest LP from Bill 'Badlands' Chinnock, featuring the mighty Max, and the Jukes' Gene Boccia (import).

BIG MAN BRANCHES OUT: Clarence turns to TV with a spot on the US series 'Different Strokes'. He's also a poker player in Ricky Skaggs' video.

LATEST COVERS: '4th of July, Asbury Park (Sandy)" by Oz band Air Supply; 'I'm On Fire' by the Debonaires; 'I'm Going Down' by Dawn Chorus and the Blue Tits; 'Fire' and 'I'm On Fire' by Gray Water (live); 'Born in East LA' by Cheech and Chong; 'Born in the USA'/'Dancing In The Dark' by the London Symphony Orchestra ('Classic Rock'); 'Born in the USA' and 'Shut Out The Light' were used in 'Tracers' a VietNam war play acted by veterans (Bruce is credited in the programme); U2 did 'My Hometown' live; 'Fire' was done by Denmark's Henning Stærk Band. Other covers are 'Pink Cadillac' by Southern Pacific (with Emmylou Harris, who did 'My Father's House' on her LP 'Thirteen'); 'Dancing In The Dark' (unknown) on K-Tel's '1985 Classic Hits' compilation; The Boss, from Germany, released an LP of Bruce covers titled 'Dancing In The USA'; 'Cover Me' is an LP of Bruce's songs covered by various artists, with a new cover of 'Atlantic City'. 'Sing Born In The USA' is an instrumental version of the album by the Japanese 'BS Band'. Nils Lofgren did a solo cover of 'Man At The Top' live.

FIRE damaged Passaic, NJ, and a benefit for the area was held at the Capitol Theatre in September starring Southside Johnny and the Jukes, La Bamba and the Hubcaps, and special guest Little Steven.

HILBURN IN THE USA: Robert Hilburn's 'Born In The USA' book (Sidgwick & Jackson) has excellent photos, and a couple of interviews with Bruce. Another new book is 'Bruce! The Ultimate Springsteen Quiz Book' by Heather Higgins and Beth Laiderman (M Evans & Co).

Patti Scialfa is working on a solo album.

TEN YEARS DOWN THE ROAD, Bruce appeared in Time and Newsweek again - but not on both covers, nor in the same week!

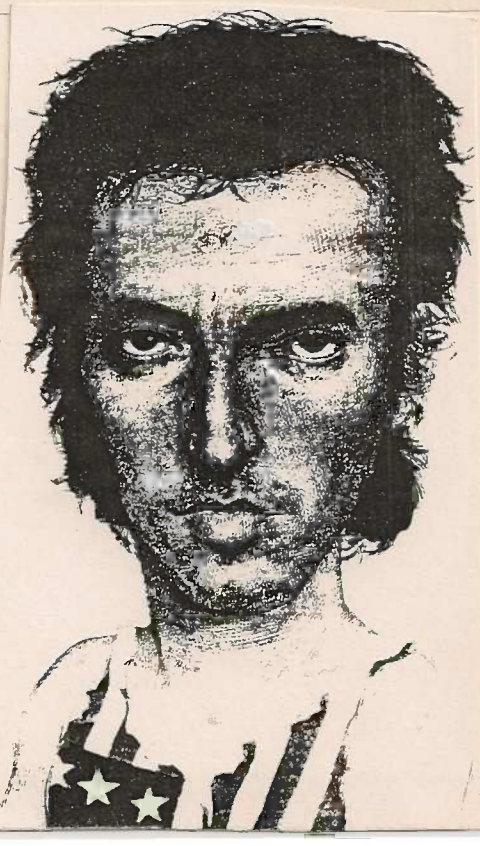
Flying to California for the Los Angeles shows in late September, Bruce and the band had a scare when the plane's power failed, but they landed safely; the first LA show was cancelled due to the shock.

WRECK ON THE HIGHWAY: Seven fans, aged 15 to 21, were killed half a mile from Soldier Field Stadium, Chicago, on the way to Bruce's concert on 9 August, when a bus crushed their car. Bruce, unaware of the accident, urged the crowd to 'drive safely...and have a safe summer.'

SANTA CLAUS IS COMIN' TO TOWN was played 62 times in one four-hour radio show by Rich Stevens, a DJ at WTHZ-FM radio in Tallahassee, Florida, last Christmas. Local record stores sold out all their copies of Bruce's version as a result.

DON'T CALL ME, BOSS! Capital Radio's Roger Scott told London how one of Bruce's fans here woke up on October 11 to find a message on his ansaphone from an uncle in the States who'd just been helping film Bruce for the 'Sun City' video in New York; if he'd been awake in the small hours that night, our man could've had the chance to talk to Bruce on the phone!

SECRET IN THE STREET: Last summer, when Bruce visited record company executive John Hammond (who discovered him), he wore the perfect disguise while walking to the New York apartment: a Bruce Springsteen cap; he went unrecognised.



Finns det liv finns det hopp"
det är ungefär så jag ser det.

E STREET EXPRESS

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STO

BRUCE reportedly played for up to two hours with Cats On A Smooth Surface at the Stone Pony on 2 March; no more details known yet...

MAX seems to have been the busiest E Streeter since the tour ended on 2 October; he's worked as drummer and assistant mixer on the forthcoming debut LP by John Eddie, played in clubs with ex-Stray Cat Brian Setzer, and even found time to lecture in colleges about his drumming and work with Bruce...he's on the new Bonnie Tyler LP with:

ROY meanwhile has continued to do session work (how about a solo LP, Professor?), while Garry produced a benefit single by JAM (Jersey Artists For Mankind), which featured Nils Lofgren, Southside Johnny and various Jukes amongst others...Patti is looking for a contract for a demo tape of original songs, maybe for the summer...Danny moved back to Flemington, NJ and built a recording studio for composing television soundtrack instrumentals...

NILS released his double live album, 'Code Of The Road', remixed from radio broadcast tapes of his Hammersmith Odeon shows in mid December, with an extra track ('I Don't Wanna Talk About It') on the cassette version...it's expected that he'll be playing with Neil Young in Europe in the summer, with another solo LP due this year by Mr Trampoline Man...he's also on the upcoming Rod Stewart LP...

LITTLE STEVEN wrote the words for 'Maria', music composed by Brian Setzer on the latter's solo LP 'The Knife Feels Like Justice', about an illegal alien struggling to support his family over the border... Steve sings backing vocals on 'Confrontation' by Face To Face, who've supported the Disciples Of Soul and covered 'Adam Raised A Cain'... He co-wrote 'Ride The Night Away' with Steve Jordan for an LP by Jimmy Barnes, and hopes to record his next album (and maybe tour) this year...meanwhile, a remixed three-track 12" of 'Let Me See Your ID' has been released Stateside...Steve found time to guest with Swedish band Imperiet at Stockholm on 16 November for an anti-racism rally: he performed 'Out Of The Darkness', 'Solidarity' and the live debut of 'Sun City'; apparently LS also jammed with Southside again, this time on 'Save The Last Dance For Me' with The Smithereens, somewhere on the East Coast this year...

SOUTHSIDE JOHNNY & THE JUKES finally look set to release another album, which is due to include covers of 'I Only Wanna Be With You' and 'Walk Away Renee'; hopefully they'll tour in Europe too...

COVER ME is included on a cancer/leukaemia benefit LP, 'Music For The Miracle' by various artists...other covers include 'Because The Night' by heavy metal band Keel; 'Dancing In The Dark' by the Shadows; and 'Fire' by Link Wray, recorded live...live covers include 'No Surrender' by French singer Renaud, and 'Born In The USA' as part of a live medley by Raquel Welch...Comedian Bobby Davro did an impersonation of Bruce on TV with 'Bored With The USA'...Joan Rivers said: 'I met Bruce Springsteen - I said "You're the Boss!" He fired me...'

ROCK & FOLK, the French music magazine, pulled an elaborate hoax with the 'exclusive scoop' details of a forthcoming live album from Bruce, complete with track sources (a compilation from '84-'85) and cover picture (an odd offstage '81 shot), reasons why it was a single LP and so on. They gave the game away finally, admitting it was all made up...oh, which issue? April, of course...

The J.A.M. benefit 45, 'We Got The Love', is out on May 19, with shows to follow - London in summer?...

THANKS to Rolling Stone, John Hersov, Simon Gee, Helen Jerome, Fred Mansfield, Cécile Deixonne...

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS

BRUCE's 2 March appearance at the Stone Pony was a surprise gig with the E Street Band, announced by Bruce as 'the E Street sneak attack'. The band were joined by Ray Anderson from Cats On A Smooth Surface, the official headliners...it's rumoured that Bruce turned up at the Pony again in June when La Bamba and the Hubcaps were playing, and did 'Thunder Road' and 'The Promised Land'...otherwise he's been spending time in the Los Angeles area, training his sheepdog Willy, writing and recording... Canadian TV recently showed a two hour special on Bruce (15 June)...

BRUCE plays a guitar solo on the Jersey Artists for Mankind (JAM) '86 single, 'We've Got The Love', but does not appear in the video...among the hundreds of musicians involved are Max, Garry, Clarence, Nils and Southside Johnny...the JAM band have played a couple of shows earlier in the summer in the Jersey area with varying lineups, and may release an LP later in the year...the 7" and European 12" proceeds are donated to the NSPCC in Britain...

MAX backed John Eddie (whose 'Jungle Boy' video is strongly reminiscent of 'Dancing In The Dark') at a Conspiracy Of Hope (Amnesty International) show at Giants Stadium in New Jersey in June...Max is due to appear in London in mid August for a drumming forum...

LITTLE STEVEN played a set with his new Disciples Of Soul (featuring Darlene Love) at the final Conspiracy Of Hope/Amnesty International show at Giants Stadium on June 15: they played 'Los Desaparecidos' and two new songs, 'Sanctuary' and 'Native American' before Bob Geldof joined them for two songs including Bob Marley's 'Redemption Song'...later Steve joined U2 for their finale 'Sun City' with Lou Reed, Ruben Blades and Nona Hendryx; on 14 June the Disciples played at an anti-apartheid rally in New York's Central Park, joined by Peter Gabriel and other members of Artists United Against Apartheid...Steve has been co-producing the new Lone Justice LP in California with Jimmy Iovine, and is now working on his third solo LP at Arthur Baker's Shakedown Studios in Manhattan...

I AM A PATRIOT was covered by Jackson Browne on the Conspiracy Of Hope tour, and his new B-side is 'Voice Of America'...meanwhile ex-Disciple Jean Beauvoir released a single, 'Feel The Heat'...Simple Minds have been doing 'Sun City' regularly on tour this year...

CLARENCE has been working with Aretha Franklin again, and did a commercial for American Express...he was a guest VJ on MTV a while back...

PINK CADILLAC was recorded by Southern Pacific on their LP 'Killbilly Hill'...

SONGS TO ORPHANS is the title of another imaginary live album, this time a triple LP 'reviewed' by Italian mag Il Mucchio Selvaggio: it's an unusual mixture of material, varying from 'Born In The USA' to 'Southern Son' from the John Hammond '72 demos!...

SOUTHSIDE JOHNNY & THE JUKES were featured in BBC's Whistle Test on 18 July, covering their 10th anniversary (of their debut LP) show at the Stone Pony on 30 May; they also played a lunchtime set on the Asbury Park boardwalk earlier that day in record heat... their new LP 'At Least We Got Shoes' features the single 'Walk Away Renee', and they're due to visit Europe in the autumn, possibly with a TV special to coincide...

STAND ON IT is included in the soundtrack for 'Ruthless People', and Southside Johnny contributes another song to the score of 'Karate Kid II'...('Let Me At 'Em')

MAX is in the video for Brian Setzer's 'The Knife Feels Like Justice'...he started work on a project in LA with Ray Manzarek, Jim Carroll and Billy Zoom...

SOUTHSIDE JOHNNY was the host for an MTV 'Rock Influences' special on New Jersey, which featured live clips of the Jukes, Little Steven and Joe Piscopo doing his Bruce impression on 'New Jersey'...

I'M ON FIRE was recorded by the Guana Batz, and the HeeBeeGeeBees have done 'We Are The World' featuring a shouting 'Bruce'...Steve Earle did 'State Trooper' live, dedicated to a 'hillbilly singer from south Jersey' (his audience included Garry Tallent)...

THE JUKES issued a one-hour concert video on Polygram in September, taken from a show at Washington's Bayou club in '84...meanwhile rumours abound worldwide about a possible three-record album and accompanying video forming a retrospective account of Bruce's career, including rare live material and previously unreleased songs - for Christmas?

FACTORY was covered by Eric Burdon live in the States.....

PROFESSIONAL PHOTOGRAPHER has photos of Springsteen & E Street Band, Little Steven, John Cafferty & The Beaver Brown Band, Southside Johnny, John Eddie, Gary "U.S" Bonds, Cats on a Smooth Surface, Nils, Steve Forbert, Huey Lewis. Send SASE (self addressed stamped envelope) for details to:

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BRUCE SPRINGSTEEN

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PRICES:

ENLARGEMENTS (12"x8")

1 print £1.90
Any 2-5 prints ..... £1.70 each
Any 6+ prints ..... £1.60 each
ALL 12 ENLARGEMENTS FOR ONLY £18.00!

POSTAGE: (enlargements)

U.K.: Add 50p for any quantity.
EUROPE: Add 80p for any quantity.
U.S.A., CANADA etc: £1.30 for any quantity.

Order Form

Please rush me the following sets of **BRUCE SPRINGSTEEN** at Wembley 1985 (circle sets required):

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Please rush me the following 12"x8" enlargements of **BRUCE SPRINGSTEEN** at Wembley (indicate quantity required of each):

BS1	BS2	BS3	BS4	BS5	BS6	BS7	BS8	BS9	BS10	BS11	BS12

NAME	NAME
ADDRESS	ADDRESS

I enclose my remittance of	£	p
for sets of 10		
for enlargements		
post & packing		
TOTAL		

To avoid delay please complete BOTH Name & Address panels above.